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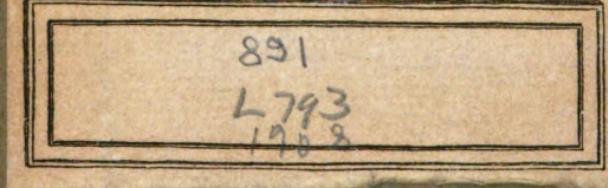
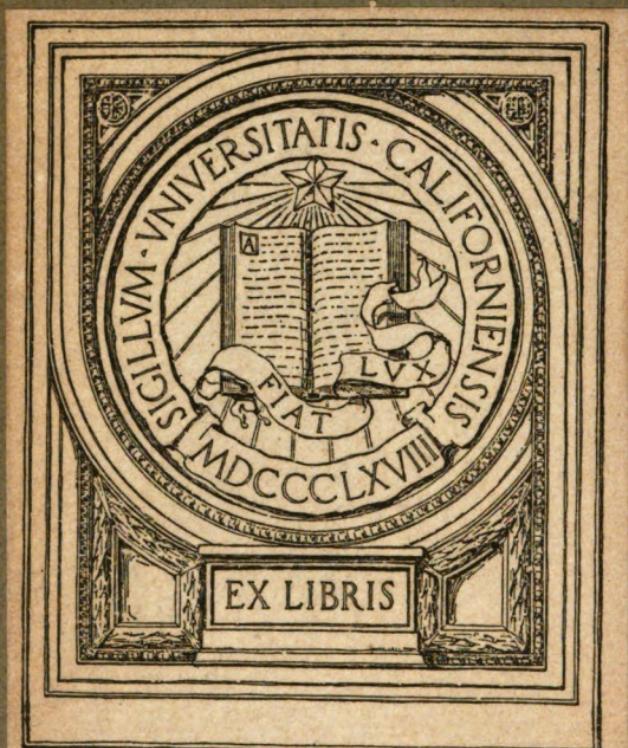


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SKIZZEN LEBENDER SPRACHEN  
HERAUSGEgeben von WILHELM VIETOR  
1. NORDENGLISCH

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NORTHERN ENGLISH

PHONETICS · GRAMMAR · TEXTS

BY

RICHD. J. LLOYD, M. A., D. LIT., F. R. S. E.

HON. READER IN PHONETICS AT THE UNIVERSITY COLLEGE LIVERPOOL

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**ALLE RECHTE,  
EINSCHLIESSLICH DES ÜBERSETZUNGSGEHTS, VORBEHALTEN**

## PREFACE.

The English represented in this book is primarily my own: in a wider sense it is that employed by educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham. The affinities of native speech in that large area are such as to constitute the inhabitants one speaking community, as contrasted with the Southern community, round London, the metropolitan community, in London, the Western community, centring at Bristol, and the Northumbrian community, at Newcastle. Historically, of course, Northern English, like all other educated English, is London English: but it is London English of two or three generations ago. Since then it has displayed a remarkable stability, and has exerted a powerful conservative influence upon the national speech. Herein it offers a most marked contrast to metropolitan English, with lends itself ceaselessly to fresh innovations. Its affinities with nearly all English spoken outside of England are, for like reasons, closer than those of the South. It is still premature to set up any average world-wide standard. The most that can be done is to register the most important local standards faithfully. I have therefore attempted no compromises; and I make no apologies for putting before the world in phonetic transcription the English of Gladstone and Bright.

LIVERPOOL, January 1899.

R. J. LLOYD.

Owing to the untimely death of the author I have undertaken to see this second edition through the press. In this task I have been kindly assisted by Dr. Lloyd's daughter, Mrs. E. L. Jones, M. A., of East Kilbride, Scotland. A few footnotes have been added by Mrs. Jones or myself, and have been marked with our respective initials.

MARBURG, October 1907.

W. VIETOR.

273797

## VORWORT DES HERAUSGEBERS.

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Das vorliegende Bändchen eröffnet eine Reihe von „Skizzen lebender Sprachen“, denen Sweets klassisches „Elementarbuch des gesprochenen Englisch“, d. h. Londonisch, im großen und ganzen als Muster dient. Als weitere Bändchen sind bisher erschienen:

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Einrichtung und Umfang sind wesentlich die gleichen wie hier. Die Lautschrift ist die der *Association Phonétique Internationale*.

Marburg, Oktober 1907.

W. Viëtor.

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UNIVERSITY OF  
CALIFORNIA

## PHONETICS.

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### THE ALPHABET.

- 1] Every living language possesses a limited number of spoken sounds, out of which, in varied order, all its locutions are built up, just as its printed discourse is built up of letters. These primary sounds are called its *phones*. It is best to leave out of sight at first the distinction of them into vowels and consonants (107).
- 2] A logical alphabet has one letter for each phone, and one phone for each letter. To study a living language, as such, a logical alphabet is indispensable. The alphabet used here is that of the *Association phonétique internationale*.
- 3] A phone is most easily defined to a learner in terms of its articulation, *i. e.*, of the actions and positions of the vocal organs by which it is produced (10).

### VOCAL ORGANS AND THEIR POWERS.

- 4] The lungs, in expiration, provide both the air, which is the medium, and the pressure, which is the generative force, of all vocal sounds. By variation of pressure the lungs produce also all differences of *stress*, whether as between words, or groups of words in a sentence, or between syllables in a word, or between phones in a syllable, or between successive parts of one phone.

## 2. PHONETICS.

Inspiration, too, divides all speech, compulsorily, into *breath-groups*.

5] The larynx, carrying the vocal bands, has three distinct states: (1) the glottis (the space between the edges of the bands) may be wide *open*, letting the breath pass without audible friction; (2) the bands may be closed, edge to edge, so that the expired air sets them *vibrating*: this creates *tone*; or (3) the bands may be firmly closed and motionless, whilst the air hisses out through a very small hole, left at one end between them: this creates *whisper*.

6] Plosive action of the glottis, *glottal catch*, so common before initial vowels in German, does not occur in English, and is to be avoided by German learners.

7] The larynx thus contributes to every phone either a tone, or a hiss, or silent breath. Hence, a **first general division of phones** into *toned*, *whispered*, and *spirated*.

8] But it is the voice-channel and its mobile parts, the tongue, the lips and the velum (veil of the palate) which convert this tone, or hiss, or silent expiration into a phone.

9] The *voice-channel* is the passage extending from the larynx to the external air. Its shape can be changed in numberless ways by movements of the tongue, lips, velum (with uvula), and jaws

10] The voice-channel consists usually of the pharynx and the mouth: but the velum has the power to transfer the exit of the channel wholly or partly to the nose, producing *nasal* or *nasalised* phones respectively.

11] Every phone is definitely associated with a certain shape or posture of the voice-channel, which is called the *configuration* of that phone.

**12]** Every such complex cavity has several resonances, whose mutual relation is constant so long as the shape of the whole configuration is constant.

**13]** The ear, recognising the composition of these complex resonances, can infer the kind of configuration and articulation from which they sprang.

**14]** This and similar facts (19) are our justification for studying the sounds called phones principally through their articulations.

**15]** **Second general division of phones:** All phones are either continuant, or gliding. A continuant phone is capable of retaining the same configuration, and therefore the same resonances, during its whole duration.

**16]** A gliding phone, *e. g.*, a plosive like **t**, a trill like **r**, a hiant like **w**, or a diphthong like **oi**, is characterised by a series of rapid changes in configuration and resonance. In these cases no single configuration fully represents the phone, though most of them begin, or end, or culminate in some characteristic position, which is called, more loosely, its configuration. A diphthong, of course, has two of these. For subdivisions see 22, 111.

**17]** **Third general division of phones:** All phones are either *impeded* or *unimpeded*. An *unimpeded* phone possesses a configuration in which there is room for all the air received from the larynx to pass out, without exciting any fresh friction.

**18]** These unimpeded phones simply arouse and acquire, in passing through a given configuration, the characteristic resonance of that configuration, and graft it upon the simple tone or hiss received from the larynx. They are, as a class, much more sonorous than impeded phones, and are therefore chiefly used as vowels (107).

19] An *impeded* phone is so called because the exit of air is more or less impeded by the configuration. New noises then arise at the points of greatest constriction, and these in their turn arouse resonances in the cavities anterior and posterior to the constriction. These all combine with the tone, hiss, or breath, received from the larynx, to create the final character of the phone. Impeded phones, being the less sonorous, are commonly used as consonants (107).

### IMPEDED PHONES.

20] Impeded phones may be further classified according to the nature of the impediment. This impediment may be such as to set up either a single (or double) percussion, or a several times repeated percussion, or a friction: that is, to create a *plosive*, a *trilled*, or a *fricative* phone. Plosives and trills are always gliding, but a fricative may be either gliding or continuant (15).

21] A continuant spirate fricative may be either *tense* like **s**, or *lax* like **h**. The difference between a tense and a lax fricative position is that the one does, and the other does not, impede an ordinary flow of breath. It is only by an unusual expulsion of breath that the lax spirite fricative becomes audible. It may therefore also be called *aspirate*. The same observation applies partly, of course, to the gliding spirite fricative.

22] Every gliding fricative, such as English **j**, or untrilled **r**, or **hw**, may be either appetent (= lax to tense), or hiant (tense to lax), or appetent first and hiant afterwards. Nasals will be seen to belong often to this last class (31-4).

23] Plosives can also be made tense or lax. The sounds which do duty for **b**, **d**, **g** in Saxon German are really

lax **p, t, k**. But they do not exist in English, and should be carefully avoided by those to whom they are habitual in their own language.

24] In toned and whispered phones "tense" articulation is never so tense as in spirates. The closed glottis diminishes the flow of the breath. If therefore the closure of **b, d, g, or v, z, j**, were made as forcible as that of **p, t, k, or f, s, x** (= German *ch* in *ach*), the resistance would be too great to be promptly overcome by the outgoing breath.

25] Hence in English, as in German, the distinction of tense and lax is only found in spirates.

26] Plosives are distinguished into *applosive* (sometimes awkwardly called *implosive*), *explosive* and *biplosive*. Applosion is a percussive shutting-off of the breath: explosion, a percussive release of it. Biplosion = applosion plus explosion. In Eng. *Oktober* (ɔkto:bÅ) the first consonant is applosive, the second explosive, the third biplosive. It is a rule in English that whenever two plosives come together, the first is applosive and the second explosive.

27] An explosive phone glides rapidly from percussion through tense and lax fricative positions to join the next phone: an applosive phone does just the reverse: a biplosive phone does both in succession.

28] But every auditory sensation has a certain duration: and these glides are usually so rapid that all their elements overlap, and are largely simultaneous in and to the ear. Thus it is that the ear accepts an applosive or explosive, or biplosive **p, t, k, b, d, g**, and an appetent, or hiant, or appetent-hiant **w, j** or **r**, as practically always the same phone.

29] In a biplosive phone there is really a silence between the applosion and the explosion. But, for the reason just stated, there is no silence to the ear. The silence is subsensible.

30] And as soon as the silence is made long enough to become sensible, there is no longer one phone, but two, the first applosive, and the second explosive. Compare *satrap* (**satrap**) and *rat-trap* (**rattrap**).

31] The complete (22) *nasal* possesses an oral on-glide, or off-glide, or both. These are identical, so far as they go, with those of the gliding fricative, or the plosive (27) of the same series (36), *e. g.*, the glides of **m** follow the same lines as those of **w** and **b**.

32] Organically in fact the closure of **m**, **n**, **ŋ** is exactly that of **b**, **d**, **g**; but before the plosive, or even the tense fricative, position is reached, the nose is thrown open, and the breath escapes through that channel, without plosion or further friction, but with marked nasal resonance.

33] Thus a nasal may be either appetent, or hiant, or appetent-hiant in its oral glides, just like the corresponding plosive or gliding fricative, but it differs from them in the held, or strictly nasal, portion (22).

34] This held portion is *not impeded*. The breath can always pass through the two nostrils without friction. Hence arises sonorousness in nasals, which enables all of them to be sometimes employed in colloquial English as vowels; *e. g.*, *open*, **ɔ:pm**; *bitten*, **bitn**; *blacken*, **blakn**; where **m**, **n**, **ŋ** are all syllabic (105).

35] In a trill the impeding organ (in English always the tongue) vibrates to the breath, so as to produce intermittent stoppage. A single repetition of stoppage is enough to produce the sensation of trill. English rarely goes further than that. Avoid uvular trill, or any uvular sound, in English.

36] The modes of impediment familiar to English are:

BILABIAL:	Lip to lip.	p	b
DENTILABIAL:	Lower lip to upper teeth.	f	v
	Point and blade of tongue to upper teeth.	θ	ð
DENTAL and	Fore-blade to fore-gums.	s	z
ALVEOLAR:	After-blade to after-gums.	ʃ	ʒ
	Point of tongue to gums. t [d, n, l, r, ɿ]	t	[d, n, l, r, ɿ]
PALATAL:	Front of dorsum to hard palate		j
VELAR:	Back „ „ „ soft „	k	g, y
LABIO-VELAR:	Lip to lip, and back of dorsum to hard palate, simultaneously.	m	w
ASPIRATE:	In various places.	h	

37] In the second column, *i. e.*, to the right of the black line, each symbol has two distinct values, toned, or whispered. But in English, as in German, the difference between tone and whisper is never significant, *i. e.*, it never affects meaning. The whispered phone can be distinguished by italics, when necessary.

38] But the symbols of the first column must never be italicised. A spirate phone can never be rightly said to be whispered, even in whispered speech. For its sound remains absolutely unchanged: and in fact, if we were to talk about a whispered p, f, &c., we should simply combine a noun which implies a glottis wide open with an adjective which implies a glottis nearly shut.

39] Theoretically each one of the above indicated constrictions may give rise to impediments of at least five different kinds—tense fricative, lax fricative, gliding fricative, plosive, and nasal. Only one, two, or three, out of each possible five, are actually to be found in our list. Yet the missing members have mostly a real existence in language somewhere.

## LABIAL SERIES.

40] English, like most other languages, creates its labial phones by two different closures, viz: its plosives and nasal, **p**, **b**, **m**, by lip-to-lip (bilabial) closure: its fricatives, **f**, **v**, by lip-to-teeth (dentalabial) closure. The former position lends itself best to vigorous plosion: the latter to vigorous friction.

41] **f**, **v**. It is best to begin in every series from the fricatives: **f** is here the tense spirate fricative: **v** is the continuant toned (or whispered) fricative. Both are dentalabial: therefore avoid the bi-labial **v** sound, so often given to German *w*. The latter tends also to become hiant; but English *v* is well held.

42] Note that in a labial phone the impediment must be at the lips only. The tongue must be kept low enough to allow such a passage for the breath as will not be itself frictional, though of course it will resound, like a pipe, to the friction and percussion at the lips. If the tongue is moved up into a frictional position, **f**, **v** become **θ**, **ð**, in spite of lip-closure.

43] **p**, **b**. Eng. **b** must be toned (or whispered) (23): **p** must not be audibly aspirated. Remember however that, in some degree, aspiration is always present in every exploded spirate. The percussion of **p** is followed by a rapid glide through the tense fricative **f** (bilabial **f**) to the lax fricative (or aspirate) **h<sup>r</sup>** (21). It is this alone which distinguishes it plainly from the percussion of **t** or **k**. This **h<sup>r</sup>** always, and of necessity, follows an exploded **p**. Whether it is separately sensible or not depends on its duration. In English an easily audible aspiration, such as is quite common in German, is always to be avoided.

44] **m** is also bilabial. There is a nasal spirate **m**, without oral glides, which occurs in the common interjection **mm** or **mm mm** (*h'm*; *h'm*, *h'm*). It is of course inaudible without forced breath (32) and belongs really to the aspirates (21). Note how very little **m**, **n**, and **ŋ** differ to the ear; and also **m**, **n**, **ŋ** themselves, when deprived of their glides.

### DENTAL AND ALVEOLAR SERIES.

45] This series is the richest of all—in English even more so than elsewhere. Formed by the most mobile portion of the tongue, with liberty to create an anterior as well as a posterior cavity, its phones, both possible and actual, are far more varied than the labial. Note in our table (36) the overwhelming importance in English of the group formed with the tongue-tip (*corona*). They are hence called *coronal*.

46] **θ**, **ð**, as in English *thin* (*θɪn*) and *then* (*ðen*), are the fricatives most nearly adjacent to **f** and **v**. Like them, they are both continuants: **θ** = tense spirate: **ð** = toned (or whispered). Like them, too, they have no external cavity, and therefore no external resonance. They open straight into the outer air.

47] They differ essentially from **f**, **v**, in the oral tube, which converges (cp. 42) rapidly, and becomes strongly frictional near the outlet. The pupil will in the first instance acquire this friction best by putting the tongue-tip between the closed teeth. He should then try to continue the sound while withdrawing the tongue-tip just inside the teeth. This is the English position.

48] **s**, **z** are a similar pair of continuant fricatives: **s** = tense spirate = Ger. *ss*: **z** = toned (or whispered) = Ger. *s* between vowels.

49] In these phones the tongue-tip retires 4 or 5 millimetres from the upper teeth, and the inner tube, still sharply convergent, terminates there, against the outer slope of the alveolars. This leaves a small intra-dental cavity of very high, shrill resonance, in front of the inner tube. The phone attains special power when the resonances of the inner tube and outer cavity are so adjusted as to reinforce each other.

50] *f*, *z*, as in English *passion* (*pafʃən*), *vision* (*viʒən*), are another such pair: *f* = tense spirate fricative: *z* = toned (or whispered) continuant fricative.

51] In these two phones the tongue-tip is drawn back 4 or 5 mm. further than in *s*, *z*: so that the constriction is shifted to the inner slope of the alveolars. The adjustment is very like that of *s*, *z*, save that it is everywhere on a larger scale. The fore-cavity is, of course, larger: a larger part of the tongue-blade comes into play in forming the inner orifice: and it is probable that the velum is so arranged as to carry the inner tube further back. The same kind of adjustment of resonances appears here as in *s*, *z*; but at a pitch about 9 semitones deeper. There is also an additional friction in *s*, *z*, against the tips of the lower teeth.

52] The gap in resonance between *s*, *z* and *f*, *z* is probably due to the organic facility of forming a definite tube, (*a*) as long as the hard palate, (*b*) as long as palate and velum combined. In Eng. *f* the lips are passive. Do not round them or protrude them, as often in German *sch*.

53] *ʃ*, *ʒ* are a fourth pair of dental fricatives. Unlike the other three, they are not continuant, but gliding, and can be either hiant, or appetent-hiant, or appetent (22). They are commonly known as untrilled *r*, and are here denoted by the inversion of that symbol. The toned (or

whispered) **ʃ** is very common in English (57): the spirate **ʃ** only arises incidentally and involuntarily after **p**, **t**, **k**; *e. g.*, in *tried* (**tʃaid**), if the **t** is aspirated, the aspiration partly covers the **ʃ**, and converts it into **ʒ**. Hence Sweet's observation that to a foreign ear, Eng. *tried* (**tʃaid**) sometimes sounds like *chide* (**tʃoid**): which reposes of course on a certain resemblance between **ʃ** and **ʒ**. For although, in a gliding phone, there cannot be the adjusted duplicate sibilance of continuant **ʃ** (50), there is in **ʒ** a fugitive sibilance of the same character. After vowels the true **ʒ** of American and S. W. English is often relaxed in N. Eng. so as to be no longer really impeded: it is vocalic rather than consonantal, and is here written **χ** (103. 113). In other cases this postvocalic **ʒ** survives only in N. Eng. as a modification of the previous vowel (100).

**54]** **t**, **d** in Eng. are normally *coronal*, and rank as closures of **ʃ**, **ʒ**, rather than of **θ**, **ð**; or **s**, **z**; or **f**, **ʒ**. These latter are all formed with the aid of the blade, which is part of the upper surface or *dorsum* of the tongue. Hence their closure creates varieties of **t**, **d**, called *dorsal*, which are not normally English.

**55]** Nevertheless these and other varieties arise in Eng. involuntarily, through combinations; *e. g.*, in *fifth* (**fiftθ**), *fits* (**fitʃ**), *pitch* (**pitʃ**) the **t** explodes dorsally, into **θ**, **s**, **f**; whilst in *bitten* (**bitn**), *bottle* (**bɔtl**), *tune* (**tju:n**) it explodes (43) primarily into a **n** (58), **l** (60), or **ç** (63) glide. But these varieties come of themselves, and scarcely need special study.

**56]** Therefore cultivate coronal **t**, **d**; do not aspirate **t**: and see that **d** is always toned (or whispered).

**57]** **r** is the toned (or whispered) trill (35) of this important coronal group (36),—a kind of rapidly repeated **d**.

In conversation it has largely given place to **ɹ** (43). But in forcible speech it reappears in all prevocalic positions.

**58]** **n** is the toned (or whispered) nasal phone (31-34) of the coronal group. Compare **m** (44). The spirate **n̪** arises sometimes as a connective glide, like **ɹ**. Compare 53 and 55. And the syllable **n̪n̪** occurs interjectionally, singly or repeated, like **mm̪** (44).

**59]** **l** is the toned (or whispered) lateral phone of the same coronal-alveolar group. A *lateral* phone is one articulated with a lateral exit,—medial exit being at the same time blocked by the tongue. This exit may be bilateral, or unilateral,—right-sided, or left-sided, without materially altering the quality of the phone.

**60]** **l** is not really an impeded phone. Hence its occasional employment as vowel, *e. g.*, in *bottle* = **bɔtl̪**, &c. Its configuration is sufficiently unconstricted to allow the breath to pass at ordinary speed without audible friction. If turned into a spirate, (**l̪**) it is not strongly audible, even with forced breath.

**61]** Hence the configuration of **l̪** in actual speech is always unilateral, and often compressed, too, to increase friction. This **l̪** is not a normal English sound; but it occurs in Welsh place-names, such as *Llandaff* (**llan'daf**), and arises as a glide under the same circumstances as **ɹ** (53).

**62]** The resonance which most strongly characterises any lateral phone is that of the short crooked tube which descends sideways off the dorsum, runs along between the teeth, and finally issues under the tongue and between the lips into the outer air. Its shape and resonance vary so as to produce several types of lateral phone; but Eng. **l** is sufficiently defined by the fact that its contact is coronal-alveolar, *i. e.*, tongue-tip to upper gums.

## PALATAL SERIES.

63] **j** (= Eng. **y** in *yield*) is the only phone of this series which has an acknowledged place in English. There is the lax fricative **h<sup>e</sup>** in such words as *he* (**h<sup>e</sup>i:**), compressed sometimes to actual **ç** in words like *hue* (**çju:**): but these are combinatory phenomena. Vigorous habits of coronal articulation doubtless tend to banish palatal phones from English.

64] English **j** is essentially a gliding phone,—hiant, or appetent, or appetent-hiant (22). Note again the indifference (28) with which the ear accepts all these as **j**. Note also how small a portion of the whole possible glide suffices to give to the ear the impression of the whole phone. Note even, in words like *seeing*, *create*, *laic*, *hygiene* (*si:[j]inj*, *kri:[j]’e:t*, *le:[j]ik*, *haidzi:[j]i:n*), that there is a **j** impression subjectively created by glides which are hardly true (impeded) **j**-glides at all, but simply lead to or from the true **j**-glides.

65] This shows how essentially gliding is English **j**. Therefore avoid the continuant German **j**.

## VELAR SERIES.

66] The English velar series has no recognised fricative, but its **k** may be defined to German readers as the closure of the *ach-laut*, of Ger. *ch*; never of the *ich-laut*. That is to say, it is always velar, never palatal, even when adjacent to palatal phones, such as **j**, **i**, **e**, **ɛ**, **a** (63. 85-90). The lax fricative **h<sup>x</sup>** is developed involuntarily in certain combinations (70).

67] **k**, **g**. In our rationalised alphabet, **g** is always the same sound, always plosive, always toned (or whispered), as in *go*. Therefore avoid both the German and the

English fricative pronunciations of that symbol, and the German toneless pronunciation: **k** must not be aspirated (43).

**68]** **ŋ** is the toned (or whispered) nasal (31) of this series. It has precisely the same oral closure as **k** and **g**, and is identical with final *ng* in German, when free from any plosive *k*-ending. The spirate **ŋ̪** exists precisely to the same extent as **m̪** (44) and **n̪** (58). Words ending in *ng*, and all their derivatives, make *ng* = **ŋ**. Elsewhere it is **ŋg** or **ndʒ**: *e. g.*, **sing**<sup>r</sup>, but **flingg**<sup>r</sup>, **twindʒin**.

**69]** The configuration of **ŋ̪** or **ŋ** differs little from that of quiet nasal breathing. During such breathing it only needs forced breath to create the one, and a closed larynx to create the other. Hence these two phones are the basis of several primitive interjections. The *groan* is a long **ŋ**: the *grunt* and *snort* are compounded of **ŋ** and **ŋ̪**.

#### LABIO-VELAR SERIES.

**70]** **m**, **w**, are the only two members of this series in English. Like **ɹ** (53) and **j** (63), they are essentially gliding. **m** is also written **hw**. It is not, however, a double phone, but the spirate corresponding to the toned (or whispered) **w**. In normal **m** the labial and velar frictions are equally heard,—neither the latter overpowering, as often in Scotch, nor the former, as sometimes in Irish, pronunciation. A subjective **w** may be observed in **su:[w]in**, **go:[w]in**, just like the subjective **j** (64), and the subjective **ɹ** (101).

#### ASPIRATES.

**71]** **h** is the only aspirate sign in English, and the only one which need here be used. There exists, of course,

strictly speaking (21), a lax fricative corresponding to each tense fricative: but they do not differ strongly to the ear, and their several occurrence is usually dictated by neighbouring phones, without special volition on the part of the speaker: *e. g.*, after **p**, **t**, **k**, when aspirated, we get **h<sup>r</sup>**, **h<sup>t</sup>**, **h<sup>x</sup>**: before **a**, **ɛ**, **ə**, **i** or **j**, we get **h<sup>ə</sup>**: before **ɑ**, **ɔ**, **ɒ**, **u**, we get **h<sup>x</sup>**. Sweet notices that sometimes in lax pronunciation *I think* resembles *I hink*: this is **h<sup>θ</sup>**.

### UNIMPEDED PHONES (VOWELS).

72] An unimpeded phone may be toned or whispered, never spirate (7). See definition 17-18. Note that **l** (50), and the held part of **m**, **n**, **ŋ** (34), are unimpeded: though **l**, **m**, **n**, **ŋ** are not. Note however that though in the former four the breath remains unimpeded, the sound does not. Of all unimpeded phones these have the smallest exit and the least sonority.

73] Other unimpeded phones have greater exit, and are therefore more sonorous, but in various degrees. They are divided, according to degree of exit, into four classes, *close*, *half-close*, *half-open*, and *open*. The adoption of four gradations is not arbitrary, but is based upon the recognition, by the ear, of two series, each containing four preeminently distinct types of sound. The vowels closely representing these eight types are called *primary*; and they are the only primary vowels in English (74).

74] These two series are called the *palatal* (**i**, **ə**, **ɛ**, **a**), and the *labio-vclar* (**u**, **ɒ**, **ɔ**, **ɑ**), because the configurations of the former are narrowest opposite the hard palate, whilst the latter have two relatively narrow places, the one at the lips and the other opposite the velum. Note the total absence of the labio-palatal series, represented in German by *ü* and *ö*. Therefore never use Ger. *ö* for English obscure vowels (77).

75] Primary vowels occur normally in long stressed positions. Length and stress are well marked in English, as in German. So are shortness and want of stress: and they both tend to hinder the precise articulation of a primary vowel.

76] Hence a class of *secondary* vowels, which have become normal in English in such positions. A vowel is called secondary so long as it bears any distinct resemblance in sound to its primary. Such vowels are sometimes called *wide*, on supposed physiological grounds.

77] But when an articulation departs still further from any primary type, it produces a vowel which is *obscure*. Vowels of this third class vary much in position, yet resemble each other much more closely in sound than they resemble any primary. Hence four symbols practically suffice; Θ, ɛ for obscure palatal (or front) vowel; ɑ for obscure velar (or back) vowel; and ʌ for one with no special constriction (—Sweet's "unmodified voice"). The difference between Θ and ɛ is that the one is the obscuration of i, e; and the other, of ε, a.

78] Northern English possesses a fourth class of vowels, called *coronal*, because articulated by lifting the tongue-tip (*corona*) and presenting it to the alveolars, as in ɹ, but never close enough to create friction (100-3).

79] In the accompanying table the sign : stands for length. Vowels not so marked are short. Note that three of the eight chief vowel types are always long, when stressed, and one other is always short. In these cases fully stressed examples of the contrast between primary and secondary cannot be given. Half-stressed examples are given in two cases; but half stressed vowels are unsteady both in length and quality (137). The terms *half-long* and *over-long* may sometimes be needed to express finer distinctions of length.

Primary and Secondary		Obscure		Primary and Secondary.			
Palatal		Velar		Palatal		Velar	
Close pr.	feet	i:		u:	pool	Close pr.	
" sec.	fit	i		u	pull	" sec.	
Half-cl. pr.	gate	e:		o:	role	Half-cl. pr.	
" sec.	propagate	θ		θ	window	" sec.	
Half-op. pr.	dairy	ɛ:		ə	law	Half-op. pr.	
" sec.	bed	ɛ		ə	lot	" sec.	
Open pr.	...			ɒ	father	Open pr.	
" sec.	man	ə	wanting	ə	...	" sec.	
Coronal, long (when stressed)		bairn ɛ:	burn ʌ:	barn ʌ:	born ɔ:		

## PRIMARY AND SECONDARY VOWELS.

**81]** These are best studied in the order **i**, **e**, **ɛ**, **a**, **ɑ**, **ɔ**, **o**, **u**, following the V-shaped line in the diagram. This oblique arrangement is used to remind the student (*a*) that the palatal passage not only grows wider from **i** to **e** and **ɛ**, but also extends further and further back: (*b*) that the labial and velar constrictions not only grow narrower from **ɑ** onwards to **u**, but that the latter constriction also extends further and further, both back and forward.

**82]** Thus arranged, these vowels are found to be in the order of their greatest similarity, both of articulation and quality. Compare 11-14. We begin at **i** with a short narrow palatal passage leading into a large pharyngeal cavity. In **e**, and again in **ɛ**, the passage grows longer and wider. In **a** and **ɑ** the passage is wider still, save that it is pinched at the velar end,—a little in **a**, and more so in **ɑ**. Then the lips contract successively for **ɔ**, **o**, **u**, and the velar passage contracts and lengthens *pari passu*. Hence **i**, **e**, **ɛ** have been called *tube vowels*: **a** and **ɑ**, *open-cavity vowels*: **ɔ**, **o**, **u**, *close-cavity vowels*—from the shape thus given to the oral part of the articulation.

**83]** The vowels marked close and half-close in our table (80) are all articulated with certain degrees of jaw-opening, which admit of but little change. But those of the open and half-open classes are sometimes articulated with much wider jaw-opening than usual. The internal parts are then so re-arranged as still to preserve the due relation of the resonances: for the primary vowels all owe their individuality to the establishment of definite acoustic relations of this kind. Hence another, sometimes useful, division of vowels into *expansible* and *inexpansible*.

**84]** Northern, like all other, English, is contrasted with both German and French by a love of gentle beginning

and gentle cessation, which finds its chief scope in vowels. It is this tendency which lies at the root of the Southern diphthongs and glides. But in the North it does not go so far.

### PALATAL (= FRONT) SERIES.

85] *i* long in North-Eng. is the same as Ger. long *i*. It has neither a fore-glide of secondary *i* nor a necessary after-glide of *j*; though the latter may arise through combinations (64). But it is slightly less close than French *i*. Lip-spreading is exceptional,— rhetorical.

86] *i* short is decidedly secondary. Primary *i* arches the tongue towards the alveolars: this secondary *i* arranges the tongue as parallel as possible to the alveolars and to the hard palate. The vowel appears then to lose some part of its resonance, and with it some part of its primary individuality. But there is no need in N.-Eng. to discriminate also in quality between the stressed and unstressed *i* in *pity*. Final *-y* after consonant is always this secondary *i*.

87] *e* long is not found quite pure in N.-Eng. In articulation it has always a brief off-glide of secondary *i*, best heard before **d**, *e. g.*, in *fade* (fe:i:d). But this glide is so brief that the spirate on-glide of **k**, **t** or **p** is enough to obliterate it; *e. g.*, in *bake*, *cape*, *gate*. These are **be:k**, **ke:p**, **ge:t** to the ear, though the tongue-motion is identical. This glide is weak before any spirite. The vowel is therefore best written **e:i** before toned (and whispered) phones and finally, but **e:** before spirites. The quality of the *e* is that of Ger. long *e*, a little less close than Fr. *é*.

88] In half stressed positions this **e:** or **e:i** is more or less shortened, and more or less secondary in quality.

This especially happens to the ending *-ate*. Further obscuration brings it to *ə* and *ɛ*, *e. g.*, **sepəret**, vb.: **sepərət**, adj., colloq. **sepət**. This same *ə* sometimes stands also for a short stressless printed *e*, especially in the endings *-əd*, *-əz*, *-ədʒ*, *-kət*, but it then never goes over to *ɛ*, *e. g.*, **landəd**, **fɪʃəz**, **kələdʒ**, **mákət**. But note carefully what *ə* means in this book (77), its articulation not being far from those of *e* and *i*.

**89]** *ɛ* long is only found in N.-Eng. before prevocalic *r*, *e. g.*, **bɛ:riŋ**; *ɛ* short is the normal short printed *e* of *red*, *men*, &c., and departs but little, under stress, from primary *ɛ* (= Ger. long *ä* or Fr. *é*). But stressless *ɛ* rarely keeps this quality unless shielded on one or both sides by combined consonants; *e. g.*, in **'abdʒekt**, **kəment**. It may become *ɛ*, *e. g.*, **ɛksələnt**, **prəbləm**; or *ə* (88); or *i*. The last result is favoured when stress sets in on the succeeding consonant, *e. g.*, **pi'tiʃən**, **di'su:itju:d<sup>1</sup>** (= *petition*, *desuetude*).

**90]** *a* fully long does not occur in N.-Eng. Short *a* is the vowel of *man*, *cat*, &c., and resembles Fr. *a* in *patte*. It is distinct from S.-Eng. *ă* (æ). By obscuration it passes into *ɛ* as in *about* (*əbaut*). It is often heard half-long in words like *glass*, *chaff*, *cast*, where the South has a long or overlong *a*.

#### LABIO-VELAR (= BACK) SERIES.

**91]** *ɑ* long, as in *father*, or in Ger. *fahren*, is rather rare in N.-Eng., but see 100 and 141. There is no short *ɑ* sound in Eng. Beware therefore of using this German short *ɑ* for Eng. short *a*.

**92]** *ɔ* long as in *law*, or in Fr. *tort*, differs from *ɔ* short, in *cot*, chiefly by wider jaw-opening and greater sonority (83), but also by a slightly reduced distinctness

<sup>1</sup> Hardly a recognised pronunciation.—W. V.

of quality. Both are more decidedly half-open than German short *o*. Further obscuration brings *ə* to *ɒ*. In N.-Eng., syllables spelled *off*, *oft*, *oss*, *ost* are short: *e. g.*, **dəf**, **soft**, **ləs**, **kəst**.

**93]** **o** and **u** are commonly called *rounded* vowels. But there is no literal lip-rounding in ordinary English, nor any protrusion. The same acoustic adjustment is produced, less perfectly, by mere vertical approach. Exceptionally, rounding is cultivated for rhetorical effect.

**94]** **o** long, as in *loan*, resembles *oh* in Ger. *lohn*. But see 93 and 84. It never, in N.-Eng., closes to a **w** position, though a slight subjective **w** arises in certain cases (70). It keeps its quality before **r**, *e. g.*, **glo:ri**, not **glo:ri**; **sto:<sup>r</sup>**, not **sto:<sub>1</sub>**.

**95]** In half-stressed and in final stressless positions rhetorical long **o** loses more or less both in length and clearness, even to the extent of becoming short and secondary, *e. g.*, **windoz**, **rod़o'dendran**. In other stressless positions it even lapses into short **ə**; *e. g.*, **rɔ'bəst**, **rɔ'te:fən**. Stressed short **o** does not exist.

**96]** N.-Eng. long **u** resembles German long *u*. But see 93 and 84. The velar passage is shorter and wider than in Fr. *ou*. For long stressed printed *u* (= **ju:** in S.) after **l**, **r**, **s** the North generally maintains the earlier **u:<sup>1</sup>**, *e. g.*, **lu:t**, **kru:d**, **su:** (= *lute*, *crude*, *sue*). For printed *oo*, the North often maintains long **u** where the South has shortened it, *e. g.*, **ku:k**, **ru:m**. Also long **u** before **r**, *e. g.*, **fu:I**, not **fɔ:<sub>1</sub>**; **dju:riŋ**, not **dʒɔ:riŋ**.

**97]** Short **u** closely resembles German short *u*. It is more laxly articulated both at lips and velum than long **u**, and is decidedly secondary in timbre. It stands for stressed *oo* in *foot*, *good*, etc., and often replaces rhetorical

<sup>1</sup> S. Eng. *ju:* seems to be the earlier sound.—W. V.

long **u** in stressless and half-stressed positions, *e. g.*, in **valju**, **repju'te:fʌn**. Obscuration carries **u** to **v** and **ʌ**, but only in vulgar or careless speech. Avoid these sounds even in stressless **to**, **do**, **you**, **would**, **should**, &c.

### OBSCURE VOWELS.

**98]** **ə**, **ɛ**, **v**. Obscure vowels have vague articulations. Not being based upon arithmetically definite relations of resonances, they are at best but feebly distinguished, and shade off into each other by imperceptible degrees. Sounds of the class **ə** result usually from the obscuration of rhetorical stressless **ə** or **i**; and of **ɛ**, from **a** or **e**; but see 88. 89. So **v**, from **u**, **ə**, **ɔ**, **a**. The usual position of **ə** is nearest **ə**; of **ɛ**, nearest **e**; and of **v**, nearest **ə**.

**99]** **ʌ** is more fixed, because it is the habitual short stressed printed *u* in *but* etc. It also results, in a less fixed form, from the levelling of **a** and **v** by careless speakers. In neither case is it identical with the Southern vowel. That is rather **ɛ**.

### CORONAL VOWELS.

**100]** Coronal vowels are all represented in print by vowel-sign + *r*. But it is only the expandible (83) class of vowels which, from its greater mobility of articulation, is readily capable of coronal development. Hence come the four forms **ɛ**, **ʌ**, **ɑ**, **ɔ**,—all long when fully stressed, but under weaker stress they lose, first in length and then in quality, until all are levelled under short **ʌ** (103). For the rest see 113.

**101]** In a coronal vowel, the vowel configuration seems to be shifted backwards, so that its exit is no longer at the lips, but between the tongue-tip and the palate. The

vowel, thus secluded, loses somewhat both in quality and sonority, but the gliding of the tongue towards or from an *ɪ* position gives also a clear simultaneous sensation of *ɪ*, though no fricative position is really reached. Compare the other *hiants* *j* (64) and *w* (70).

**102]** These coronal symbols are chosen to indicate timbre rather than articulation; *e. g.*, *ɪ* and *ɔ* indicate sounds which are in the main those of *ə* and *ɔ*; but their articulations are not labio-velar, but coronal-velar, with the velar constriction shifted somewhat back from the normal *ə* and *ɔ* positions, so as to maintain the same proportionate division of the configuration.

**103]** *ɪ* occurs also as a short vowel in stressless, and colloquially in half-stressed, syllables. It appears also as a brief second element in the coronal diphthongs (111) arising from inexpansile vowels+*r*. This non-syllabic off-glide may be written *ɪ̄*.

#### GENERAL FEATURES OF ENGLISH PHONES.

**104]** Note the absence of lip-spreading (85), of rounding and protrusion (52, 93), of prompt beginning and prompt ending (84), of palatal consonants and labio-palatal vowels (63, 74). Note on the other hand the wealth of coronal-alveolar articulations, leading to a habitually retracted, flat, or even up-turned attitude of tongue (45), the tendency to glide (84), the markedness of stress and stresslessness (75), and its consequences (75-77).

#### PHONES IN COMBINATION.

##### I. SYLLABLES.

**105]** Speech is a succession of sounds continually rising and falling in sonority. Each single short wave of sonority, one rise and one fall, is a *syllable*.

106] Sonority is massiveness of subjective impression, whether tone or noise. Force, *i. e.* stress, always increases sonority, so long as the phone remains the same. But phones differ vastly in inherent sonority. Especially do toned phones excel toneless; open toned phones excel close ones (73); and primary excel obscure (98). Yet relative sonority may be modified, and sometimes even reversed, by proper application of stress, *e. g.*, in **fist**, **fits**, the **s** and **t** are stressed so as to change places in order of sonority. See 107.

107] When a syllable consists of one phone, the rise and fall of sonority is created simply by the incession and decline of stress. But when it consists of two or more phones the less sonorous phones must come before or after the most sonorous phone, in order of sonority. The most sonorous phone of a syllable is its *vowel*: the rest are its *consonants*.

108] Impeded phones are, as a rule, consonants; unimpeded phones, vowels (19). But the real distinction is that of function. The **s** of hissing, the **f** of hushing are, for the moment, vowels. Cp. 34, 44, 60.

109] To assist the rise or fall of sonority a whispered phone is often substituted, partly or wholly, for a toned one; *e. g.*, compare **re:ɪdz** (*raids*) with **re:ɪzd** (*raised*). This is the usual fate of final toned fricatives in English after stops. Other final toned fricatives usually begin with full tone, but sink through whisper to silence: except in imitative words, such as **baɪz**, **hwɪz**. Thus *his* is really **hɪzz**,—the **z** dropping from tone to whisper.

#### DIPHTHONGS.

110] Sometimes the vowel of a syllable is not continuant, but gliding (16); it passes from one type of sound to another. The transition may be slow or quick,

and therefore audible or inaudible. The latter is the Northern characteristic.

**111]** Diphthongs may be *appetent*, or *hiant* (16, 22), *i. e.*, they may glide from a more open to a less open vowel or *vice versa*. Examples of the latter class are the *coronal* diphthongs (103, 113).

**112]** The appetent diphthongs are **ai**, **ɔi**, **au**, where each letter has its usual short value (86, 90, 92, 97). Contrast with these the incipient diphthong **eɪ** (87), whose second element is very much shorter than the first.

**113]** Hiant diphthongs exist only in the coronal **i:<sup>r</sup>**, **o:<sup>r</sup>**, **u:<sup>r</sup>**, where the first element has the quality and nearly the length of **i:**, **o:**, **u:**, but the second element is a short and stressless  $\mathring{A}$  glide. Thus only do they escape the tendency (arising from the superior sonority of the second element) of all hiant diphthongs, either to split into dissyllables, or to convert the first element into a **j** or **w**. Note the distinction between **lo:<sup>r</sup>** (*lore*), monosyllable, and **lo: $\mathring{A}$**  (= *lower*), with the syllabic  $\mathring{A}$ .

**114]** Monosyllabic **e:<sup>r</sup>** does not exist; it always changes to **ɛ:**, *e. g.*, *prayer* = **prɛ:**.

**115]** Triphthongs arise when **ai**, **ɔi**, **au** are followed by the same  $\mathring{A}$  glide, representing printed **r**: and good speakers keep triphthongal **hire**, **hair<sup>r</sup>**, distinct from **higher**, **hai $\mathring{A}$** , dissyllable.

**116]** This  $\mathring{A}$  glide changes to real **r** when a vowel follows; *e. g.*, **hi:riŋ**, **hairing**, **hair'aut** = **hearing**, **hiring**, **hire out**. Sometimes a slight  $\mathring{A}$  glide still precedes the **r** here, but the absence of it is not a fault.

117] Both diphthongs and triphthongs seem to have uncommon power to resist obscuration. Deterioration sets in rather by loss of the weaker element, *e. g.*, **a'do:nt** for *I don't*; **fla:z** for *flowers*, &c.

#### EFFECTS OF CONTACT.

118] Refer to 53, 54, 55, 57, 58, 61, 63, 64, 66, 68, 70, 71, 85, 87, 89, 94, 96, 100. All these changes are in the direction of *assimilation*: but careless and vulgar speech allows this process freer play and furnishes more striking examples (34, 177, 236).

119] Complete elision of a consonant is very rare in N.Eng. Such a sentence as **ai kʌ:y go: dʒʌ:s so sun  
əz wenzdi** for **ai kʌ:nt go dʒʌ:st so: sun əz wədnzdi** would not pass as good English in any of its three consonantal lapses.

120] But subtler changes occur almost automatically (55). When any toned (or whispered) sound is followed by **p**, **t**, or **k**, it is curtailed a little; because the glottis must open to prepare for the following spirite. A vocalic example is seen in 87; but the **l** of **bo:lt** and the **ŋ** of **bankɪ** suffer a like curtailment. Compare **bo:ld**, **bangɔ:** (*Bangor*).

121] Complete elision of a stressless vowel is frequent in conversation. But here also there are subtle differences, *e. g.*, stressless **-ʌn**, **-ʌl** change very easily into syllabic **n**, **l** after the other coronals **t** and **d**: easily also after **s**, **z**, which are nearly coronal (49): but less easily after **f**, **ʒ**, which are a step further from being coronal (51). There is then always an **ʌ** glide, just audible, between the two positions: *e. g.*, **pɑ:sl**, but **pɑ:ʃl**.

## EFFECTS OF PHONIC STRESS.

122] Stress may be *phonetic*, or *syllabic*, or *rhetorical*; *i. e.*, it may vary (*a*) from phone to phone in the same syllable, or (*b*) from syllable to syllable in the same word (or stress-group), or (*c*) from one word (or stress-group) to another word (or stress-group) in the same sentence or discourse (4). Stress varies even within the phone; but that is outside the scope of this work.

123] Instances of the effects of phonic stress on phonic quality and office have been already given for consonants in 23, 106, 109, and for vowels in 84, 113, 115. For syllabic stress see 137.

## II. WORDS.

124] Words are the logical elements, just as phones are the acoustic elements, of speech. It is by varying their arrangement that all meanings are expressed. Being elementary, they are indissoluble. They have no other phonetic quality in common. They may contain one or several syllables. At times they coalesce, to form new words (210).

125] In English, a word may even differ considerably in its phones, under varying degrees of stress, without ceasing to be the same word, *i. e.*, to have the same logical effect. See 137-9.

126] Hence an important distinction between the *formal* and the actual pronunciation of a word. The formal pronunciation is that which is heard when the word is fully stressed, *e. g.*, when it forms, alone, the answer to a question.

127] In most words the formal pronunciation differs little from the most usual. But in most auxiliaries, prepositions, conjunctions, and other minor words, the

formal pronunciation is exceedingly rare; because such words are ordinarily stressless, and their pronunciation is more or less modified by this want of stress. See 177, 236.

### III. STRESS-GROUPS.

128] There is no such separation heard between words spoken as is seen between words printed, — especially in a language so full of connective words as the English. Compare the Latin *hominis* or *fuerit* with the English *of-a-man* or *may-have-been*. There is no more break between the syllables in the one case than in the other. Connected words like these are always pronounced continuously in what are called *stress-groups*.

129] A stress-group is properly measured from one zero of stress to the next; and when so measured it is found to be a logical as well as an acoustic division.

130] This fact has been often put out of sight in phonetic texts by marking the stress-groups not from zero to zero, but from maximum to maximum, like bars in music, quite irrespective of the word and sense. But in speech the individual word is indissoluble (120), both logically and acoustically; and any system which chops words in two not only fails to explain the use of the stress-group in language, but helps to conceal that use.

131] Stress-groups may be either *simple* or *compound*, *i. e.*, they may comprise either one or several waves of syllabic stress. A wave of stress contains no more than one rise and one fall. In a compound stress-group each wave is separated from the next by a temporary relaxation (not zero) of stress.

132] Take an example, full of simple stress-groups, from Tennyson's Bugle-Song in *The Princess*:

'blo: 'bju gl<sup>3</sup> || 'blo: ||  
 'set | ð<sup>2</sup>v waild 'eko:z | 'flaii<sup>6</sup>g ||  
 and 'ansa<sup>2</sup> || 'eko:z ||  
 'daii<sup>1</sup>g || 'daii<sup>1</sup>g || 'daii<sup>1</sup>g.

The single bars stand for relaxations, the double bars for cessations of stress. The figures indicate in each stress-group the order of strength of each syllable. All the groups but one are seen to contain one wave only.

**133]** But compound stress groups (like the second line above, which contains three waves) are much more common than simple ones. It is inconvenient to have more than one sign for stress. It will be at first indicated in our transcriptions by ' preceding the strong syllable of each stress-wave. But the number of intermediate degrees of stress (see figures above) is only limited by the power of the ear to discriminate them. This is seen still more convincingly in a single word, such as

in'kɔm|pri'hensi'biliti.

We may use the expressions *secondary stress*, *half stress*, and *weak stress* as intermediate to full stress and stresslessness. As accent in English falls usually on initial syllables it will be possible, as the student advances, eventually to leave it unmarked in such cases, but not elsewhere.

**134]** The degrees of subjective stress do not always exactly tally with the degrees of physical force employed. There is a natural decline in force from the beginning to the end of an expiration. The ear instinctively allows

for this, inferring rather the relative *effort* than the relative *force* of each syllable.

**135]** It is not of much use to mark breath-groups (4) in phonetic texts, because (a) they vary with the rate of breathing and the rate of speech, and (b) everyone learns in his own language to take breath at those places where there are the greatest logical pauses, — if he can: for the lungs only obey within limits. The breath period may be increased or decreased by one-half, not more, — and not twice in succession.

**136]** The period, colon, and semicolon always indicate a zero of stress; but in modern books the comma is often addressed more to the eye of the reader, for logical reasons, than to his ear. In our texts we shall avoid the colon, for fear of confusion with our sign of length (:), and we shall drop the comma when it does not indicate any zero of stress, as in *Blow(,) bugle, blow* (128).

**137]** Wide changes of stress take place in English, and have a great influence on the length (88-90), quality (95-100), and even the existence (121) of vowels. This results partly from change of rhetorical emphasis (compare *its'so:* with *i'tizso*), partly from change of stress within the word (compare *sā'veɪ*, vb., with *'sā:veɪ*, sb.), but chiefly from the style and purpose of the speaker.

**138]** Shades of speaking style are innumerable. We shall herein mark four: (A) the formal, which is only heard on the most solemn occasions, such as those of prayer, Bible reading, and liturgical services, (B) the careful and dignified, such as is heard in public speaking, and in the best conversation, (C) the careless but tolerated, as containing no very disgraceful errors, (D) the vulgar, containing errors not current in good society. Numerous examples are hereafter given (142, 177, 236),

distinguished always by these letters A, B, C and D. See also Preface to the Texts.

**139]** Style A contains very few syllables which are quite stressless, and very few vowels which are quite obscure. Style B has more of both, but is sparing of elision. Style C exaggerates weakness of stress, and consequently has frequent elisions, and still more frequent obscurations. In style D it often happens that the fully stressed syllables alone preserve their formal quality. Style B is the one which the student should aim at. The others are to be heard every day. But style C ranks only as excusable English; and it is easy to drop from it into style D, which is inexcusable. Moreover, faults are habitually overlooked in rapid speech which may and often do sound quite vulgar when spoken deliberately: and the foreigner's English is usually much slower than the Englishman's.

### GENERAL CHARACTER OF NORTHERN ENGLISH.

**140]** The differences of North and South are nearly all phonetic (but see 237, end). Many have been noted already (85-94, 96, 99, 110). The North is much less tolerant of obscurations and elisions; also of assimilations such as 'ne:ts<sup>h</sup>ə, 'so:ldz<sup>h</sup>ə (or 'so:dz<sup>h</sup>ə) instead of 'ne:tʃə, 'so:ldʒə. It is much less tolerant of pronunciations which go against the normal force of the spelling, such as the z in di'z<sup>h</sup>ə:n, di'zənə, 'sakrifai<sup>z</sup>ə, ab'si<sup>z</sup>ən, tra'n<sup>z</sup>ən (*discern, dishonour, sacrifice, abcession, transition*). It is much less tolerant of dropt h and dropt r; and the insertion of an unprinted r between vowels (*the aid'i:əravɪt!*) is entirely vulgar. Spelling has operated not only to preserve pronunciation, as in the resistance to lengthening of words like *loss, cost, off, soft* (92), and the like, ending

in consonantal signs, after single vowel-signs, but also to change it, as in *də:nt*, *dʒə:nt*, *lə:ndri*, where the *au* of the spelling has changed former *ə:* into *ɔ:.* The like has happened generally to formerly silent *h*, which is now observed only in *hour*, *heir*, *honour*, *honest*, and derivatives. Possibly the same influence is seen in a noticeable tendency to regularise the pronunciation of *or+const.* into *ɔ:.*, though in many words it has been, and still generally is, *ɔ:·r*, *e. g.*, *ko:·d*, *po:·t*, *fo:·dʒ*, *po:·k*. Cp. the more normal *lɔ:·d*, *fɔ:·t*, *dʒɔ:·dʒ*, *fɔ:·k*, which have always *ɔ:.*

141] As. to the doubtful *a* or *ə:* (90), the North leans strongly to the former, but with exceptions. All words which have lost *l* have *ə:* (*ba:m*, *ha:f*, *sa:v*). So also *'fa:·dʌ*, *'ra:·dʌ*, *'ma:·stʌ*, *'pla:·stʌ*, *pa:·θ*, and the abbreviations *ka:·nt* and *fa:·nt*. Words ending in *-mand*, and derivatives, all have often *ə:.*<sup>1</sup> The rest of the doubtful class generally make the *a* slightly longer than in *bad*, *man*, *kab*, but there is no such lengthening nor such wide dissimilation of printed *a+const.* as is heard in London *tʃa:f*, *glə:s*, *pla:nt*, and *bæ:d*, *mæ:n*, *kæ:b*.

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<sup>1</sup> I should say myself that the pronunciations *'ma:stɪ*, *'pla:stɪ*, *baθ* are quite as frequent, and in my opinion more frequent, in Northern Eng. than the pronunciations *ma:stɪ*, &c. Similarly with words ending in *-mand*.—E. L. J.

# GRAMMAR.

## THE ARTICLES.

142] There are two articles, the definite (*the*), and the indefinite (*a* before consonants, and *an* before vowels). They vary phonetically as under: see 138.

	A	B	C	D
Before vowels	di:	di:, ði	ði	ði
" "	an	an, ən	ən, ən	ən
," consonants	ðə	ðə	ðʌ	ðʌ
" "	a	a, ə	ə, ʌ	ʌ

## THE NOUN (SUBSTANTIVE).

143] English nouns have three cases, nominative, objective and possessive. Most English nouns possess acoustically but one inflection, which serves alike as possessive singular and for all cases of the plural, *e. g.*, *cat's*, *cats*, *cats'* are all alike *kats* in sound. The objective case is so called because it often expresses the indirect (dative) object as well as the direct (accusative) object.

144] This inflectional ending may be -s, -z, or -əz. It is s after all spirate sounds, except s and ſ; z after all toned (or whispered) sounds, except z and ʒ: and əz after s, ſ, z, ʒ: *e. g.*, *sits*, *si:dz*, *bɔiz*, *fiʃəz* (= *fish's*, *fishes*, *fishes'*).

**145]** A few nouns in **θ**, **f**, and **s** change these into the toned **ð**, **v**, **z** in the plural: *e. g.*, **pa:ðz**, **o:ðz**, **maudz**, **ju:ðz**; **ka:vz**, **ha:vz**, **li:vz**, **θi:vz**; **selvz**, **elvz**; **laivz**, **naivz**, **waivz**; **lo:vz**; **wulvz**; **skd:vz**; **hwɔ:vz**; **hauzez**. But the possessive singular is **pa:θs**, &c. according to rule.

**146]** A few names of animals keep the same forms in the plural as in the singular, and have therefore only the possessive inflection: *e. g.*, **ſip**, **swain**, **di:r**, **graus**, **traut**, **'samian**, and most kinds of fish: but not **'herigz**, **'hadoks**, **so:lz**, **i:lz**, **sprats**, **'mino:z**. So also a few nouns of quantity, **bre:s** (= 2), **gro:s** (= 144), **sto:n** (= 14 lbs), and frequently also **pē:** (= 2), **'dazen** (= 12), **sko:r** (= 20), **'hundredwēt** (= 112 lbs): but these are much fewer than formerly.

**147]** Relics of plural by vowel-change are **fut**, pl. **fi:t**; **tu:θ**, **ti:θ**; **gu:s**, **gi:s**; **maus**, **mais**; **laus**, **lais**; **men**. At the end of compounds **-man** and **-men**, being unstressed, often both become **-man**. Relics of plural in **-en** are **əks**, pl. **əksen**, and **braðā**, **braðren** (of one community, but **braðāz** of one family), and in poetry **su:n** for **su:z**, **kain** for **kauz**; and **ain** or **in** for **aiz**. Still more irregular are **'wumen**, pl. **'wimen**: **tsaɪld**, **'tſildren**: **'peni**, **pens**. But **'peniz** is the plural when penny-pieces are meant.

**148]** All the words in 147 form their possessive plural from their nominative plural by the rules given in 144 for the singular, *e. g.*, **'gi:sez**. The possessive inflexion is dropt in *for goodness* (*conscience*, *righteousness*, &c.) *sake*, and after **s** or **z** in polysyllabic proper names, *e. g.*, **her'o:dias**, **'so:krati:z**; unless very familiar, *e. g.*, **'alisez**, **'pλ:kinzez** (*Perkins's*). It is always attached to the end of a compound noun, or noun phrase, *e. g.*, **a 'nait ərants**

'spi:<sup>r</sup>; ðə 'siti ɒv landənz 'dəts; 'dʒeɪmz, 'dʒən, ənd 'təməsəz fə:ðə.

149] But the plural sign, on the contrary, attaches itself in such cases to the word containing the main substantive notion: *nait*s 'erənt, 'fə:dʒinlə:, 'hɔ:sgd:dz, ðə 'dəts ɒv ðə 'siti ɒv landən.

150] The possessive is often used as an apparent nominative or objective, through ellipses of the word *church*, *house*, *shop*, *office*, or the like: *e. g.*, **at** snt 'pə:lz, **tu** mai 'bræd̄z, **frəm** 'hwaitliz (*shop*). Another idiomatic use of the possessive (*after of*) extends also to the pronouns. This use is originally partitive; so that a **'frēnd** **ɒv** **main** (or **ɒv** **mai** 'fə:d̄z) means **wʌn** **ɒv** **mai** (or **mai** 'fə:d̄z) **'frēndz**. But it is also used when only one of the class exists, *e. g.*, **ðis** 'wɔ:tʃ **ɒv** **main**, **ðat** 'həd **ɒv** ju:<sup>r</sup>z (*familiar* and *depreciatory*).

### THE ADJECTIVE.

151] The Eng. adjective is never inflected for gender or case: and only two are inflected for number: **ðis**, pl. **ði:z**; **ðat**, pl. **ðo:z**. But many adjectives of two syllables, and nearly all those of one syllable, are inflected for comparison. They form the comparative by adding **-ə** to the positive; and the superlative by adding **-est**.

152] Adjectives of three syllables and upwards are compared by means of the adverbs *more* and *most*. Participial adjectives must always be compared in this way even if monosyllabic, *e. g.*, **wɔ:n**, **bent**; and there is no adjective which cannot be thus compared, if rhetorical reasons so dictate.

153] Those dissyllables which end in a vowel or vocalic l (-ble, -tle, &c.) prefer inflection: those ending in -ful, -les, -ly, -ed, -is, -as reject it. The rest vacillate: but final stress is favourable, and final double consonants are unfavourable, to inflection. Inflection is used more freely before the noun than after it, *e. g.*, **ðe'nevʌ'wɔz** & **pə'laitʌ man**; 'no: man **wɔz 'eɪvʌ mo:r pə'lait**; **ðe'nevʌ'wɔz** & 'man **mo:r pə'lait**.

154] A few superlatives end in -most, *e. g.*, 'təpmɔst, 'autəmɔst. Quite irregular are **gud**, **bɛtʌ**, **bɛst**; **bad**, **wʌ:s**, **wʌ:st**; **litl**, **les**, **li:st**; **matʃ** (or **məni**), **mo:r**, **mo:st**; **fɑ:**, **fɑ:dʌ** (or **fʌ:dʌ**), **fɑ:dʌst** (or **fʌ:dʌst**). Use **ɛldʌ** and **ɛldʌst** of persons only; and never use **ɛldʌ** before **ðan**.

155] The first nineteen numerals are **wʌn**, **tu:**, **θri:**, **fo:x**, **faiv**, **siks**, **sɛv(ʌ)n**, **e:t**, **nain**, **ten**, **i'lev(ʌ)n**, **twelv**, **θʌ:ti:n**, **fo:xti:n**, **fifti:n**, **sikst:i:n**, **sɛv(ʌ)nti:n**, **e:ti:n**, **nainti:n**. The syllable **ti:n** is stressed when predicative, unstressed when attributive: *e. g.*, **aim θʌ:ti:n tu'de:y**, **θʌ:ti:n ji:z 'o:ld**. See also **sko:x** (157).

156] The other tens are 'twenti, 'θʌ:ti, 'fɔ:ti, 'fifti, 'siksti, 'sɛv(ʌ)nti, 'e:ti, 'nainti. Units are added by merely suffixing them, *e. g.*, 'θʌ:ti 'faiv. But under 50, and if not part of a larger number, also 'faiv and 'θʌ:ti, and the like are used.

157] The remaining numeral words are 'hʌndred, 'θauzənd, 'miljən. As adjectives these take no inflection, *e. g.*, 1,150,701 = a 'miljən, **wʌn hʌndred and 'fifti**

**'θauzand, 'sēvn 'hāndred and 'wan.** Compare **θri:sko:f** (= 60), and **fo:rsko:f** (= 80). But as nouns they are inflected, *e. g.*, **sam 'sko:z, sam 'θauzandz** *or* **'pi:pl.** At the beginning of a number use **a** instead of **wan**, and use **and** to connect tens and units to higher denominations, but nowhere else.<sup>1</sup>

**158]** In sums of money place **and** always, and only, before the pence. The word **filiż** is generally dropt if there are also pounds or pence, *e. g.*, **'θri: paundz 'faiv** (= 65 s.), **'faiv and 'tāpans 'hepāni** (5s. 2 $\frac{1}{2}$  d.) Notice **'θripans** (3 d.) and the adjectives, **'tāpani** and **'θripāni**, with vowel-change. Also the nouns **'he:pāθ, 'penāθ** (= *halfpennyworth*, &c.)

**159]** As to time, say **'haif past 'faiv** (5.30), **or 'kwɔ:tł tu 'siks** (5.45), **'twenti 'minits 'past 'twelv** (12. 20), **'twenti 'nain 'minits tu 'wan** (12. 31). But for railway purposes say **'faiv 'θā:ti, 'twelv 'θā:ti 'wan**, &c.

**160]** The first eight ordinals are **fāst, 'sēkānd, θā:d, fo:rθ, fiftθ, sikstθ, 'sev(ʌ)nθ, e:tθ.** Elsewhere **θ** is added after all consonants, and **-vθ** after all vowels, *c. g.*, **'hāndredθ, 'twentieθ.** But in all compound numbers the ordinal modification only affects the final element, **'hāndred and 'sēkānd, 'wan and 'θā:tisθ.**

**161]** Never say **wan taim, tu: taimz**, for **wans, twais**, *adv.*; but **θrais** and **θri:taimz** may be used indiscriminately.

<sup>1</sup> I should naturally say **one** instead of **a** at the beginning of any numbers running into thousands or millions.—E. L. J.

## 162]

## THE PRONOUNS.

	1. pers.	2. pers.	3. pers.				
S. Nom.	ai	ðau	hi:	ʃi:	it	wan	
Poss.	main, mai	ðain, ðai	hiz	hʌ:z, hʌ:	its	wanz	
Obj.	mi:	ði:	him	hʌ:	it	wan	
Pl. Nom.	wi:	ju:		ðe:ɪ			ing
Poss.	au:iz, auɪ	ju:iz, ju:ɪ		ðɛ:z, ðɛ:			wanting
Obj.	as	ju:		ðəm			

Where two possessives are given, the first is used substantively and predicatively, the second attributively, *e. g.*, **mai buk iz main; do:nt te:k main**. The second person plural must be used for the singular also, except in addressing God, and poetically. The alternative form **ji:**, for **ju:**, is also now poetical only.

163] Reflexive pronouns have no nominatives. In 1. and 2. pers. they are formed by adding **self** or **selvz** to the attributive possessive—**mai'self**, **ðai'self**, **auɪ'selvz**, **ju:ɪ'selvz**: but in the 3. pers. to the objective,—**him'self**, **hʌ'self**, **it'self**, **wan'self**, **ðəm'selvz**. But precisely the same forms may be used, with a noun or pronoun in apposition, both in the nominative and the objective, as emphatic pronouns, *e. g.*, **ðə bɔɪ him'self hʌ:t him'self**. The emphatic possessive is always **mai 'o:n**, **ðər 'o:n**, &c. (= attrib. poss.+*own*).

164] The only case in which the gender of English nouns need be regarded is in the choice of pronouns. A ship or boat is always *she*: a small child, or an animal of unknown gender, is usually *it*. Otherwise gender

follows nature. In all *interrogatives* and *relatives*, singular and plural, and masculine and feminine, are identical.

165] The *interrogatives* are **hu:** (poss. **hu:z**, obj. **hu:m**) **hwət**, and **hwitſ**. The first is masc. and fem.; the second, neuter; the third is used only partitively of all genders, *e. g.*, **hwitſ** **nv** **ðəm** (men, women or things) **did ju 'si:?** **hwitſ** 'man (or woman or thing out of a given group) **did ju si:?** But **hu:** is strictly a pronoun, and in adjective uses **hu:** is replaced by **hwət** in both genders; *e. g.*, **hwət** 'man? **hwət** 'wamen? as well as **hwət** 'θiŋ?

166] The *relatives* are masc. and fem. **hu:** (poss. **hu:z**, obj. **hu:m**), neuter **hwitſ** (poss. **hu:z**, or oftener **əv** **hwitſ**), and **ðat**, of all genders. The last has no possessive, but substitutes **hu:z**, or **əv** **hwitſ**. It is also incapable of being governed by any preposition, unless the preposition can be tacked on to the verb. But this may be done with nearly all prepositions, except the **əv** of the possessive. To use this thus is a vulgarism. Colloquially **ðat** is preferred to **hu:** and **hwitſ**, when the force of the clause is demonstrative, *e. g.*, **ðə** 'man (**ðət**) **ai** **þə:t** **ðə** 'buk **frəm**, rather than the formal **ðə** 'man from **hu:m** **ai** **þə:t** **ðə** 'buk (see 169). But do not say **ðə** 'man (**ðət**) **wi** 'so: **ðə** 'haus **əv**; **ðə** 'hil (**ðət**) **wi** 'so: **ðə** 'tɔ:p **əv**. Say **hu:z** **haus**, **hu:z** **tɔ:p**. Adjectively, **hwitſ** only is used, of all genders and rarely; **hwitſ** 'θiŋ **iz** **ə** 'mistəri; **hwitſ** **se:im** 'man 'met **mi** **ə'gen** 'jestədi.

167] Completed relatives (*i. e.*, relatives containing their own antecedent) are **hwət**, **hwət(so:)'evʌ:**, **hu:(so:)'evʌ:**, **hwitſ(so:)'evʌ:**, *e. g.*, **hwəts** 'dan 'ka:nt bi 'ændən; **hwət'evʌ:** 'iz, 'iz. In this class **hu:(so:)'evʌ:** is, in ordinary substantive uses, the masc. and fem. form, **hwət**

and **hwət**(so:)'evā being the neutrals; whilst **hwits**(so:)-'evā is partitive (164) of all genders. In adjective uses **hwits**(so:)'evā is still the partitive, but in other cases **hwət**(so:)'evā is used for all genders; *e. g.*, **hwət'evā** 'man b 'wuman hi 'kə:t hi 'slu:.

**168]** These words in -evā have an idiomatic modal force, *e. g.*, dər ri'zalt wəz dər 'se:im, **hwət'evā** hi 'did; *i. e.*, let that which he did be *what it might*. Hence the emphatic force of these words after *any*, *no*, *none*, and other such words: *e. g.*, **in** 'no: weʃ **hwət'evā** (be it what it may).

**169]** The relative dat is often colloquially omitted, *e. g.*, dər 'man ju 'menʃan iz 'dəd. After the comparing adverb as, both relative and antecedent generally disappear, *e. g.*, ai 'laik satʃ 'ple:sez vəz (*those which*) wi 'so: 'jestədi.

**170]** The demonstratives are **dis** (pl. **di:z**) and **dat** (pl. **do:z**), dər se:im, and **satʃ**. The adverb **so:** often stands for a previously stated noun-clause after the verbs *to do*, *say*, *think*, *hear*, and most of their synonyms: *e. g.*, ai 'ha:d so; hi 'did so; wi i'madzind so.

**171]** The four words **sam**, 'eni, 'ev(ə)ri, and **no:** each form three indefinite singular pronouns by suffixing -bədi or -wəli (masc. and fem.) and -θip (neut.); so also **'samhwət**, neuter. The masc. and fem. forms freely use the possessive in -z. The uncompounded **sam**, **eni**, **nan**, are used pronominally in both numbers, but 'ev(ə)ri in neither.

**172]** Indefinite pronouns (and adjectives) of *quantity*, always singular, are **matʃ**, **litl**, a **litl:** of number, always

plural, 'm̄eni, fju:, a fju:; but m̄eni a (= Ger. *mancher*) is always singular; ɔ:l and in'af apply both to quantity and number, and as adj. may either precede or follow their noun; but ɔ:l must not come between the article and its noun: *e. g.*, ðe:m̄en ɔ:l (or ɔ:l ðe:m̄en) ə'ske:pt.

173] The *distributive* i:ts is naturally singular, but can stand in apposition with plurals, *e. g.*, ðe:ϊ i:ts wā 'strɔp. Poss. in -θz hardly used.

174] The pronouns (and adjectives) bo:θ, 'i:ðA (or 'aɪðA), 'ni:ðA (or 'naɪðA) must be used instead of ɔ:l, 'əni and n̄an (adj. n̄o:) when only two are spoken of. Poss. in -s or -z hardly used.

175] The word wān (= wānz in possessive and plural) is used with adjectives as an indefinite pronoun of all genders; hav ju ə gud 'fɑ:ðA (sistA, 'pennaif)? 'jɛs, 'aiv ə 'gud wān ('wi:v 'gud wānz). Used pronominally 'AðA makes pl. 'AðAz. There are the only pronouns of this class with an inflected plural.

176] The *reciprocal* pronouns are 'i:ts 'AðA, 'wān ən'AðA (poss. in -z), both really one plural word, whose case is that originally belonging to the second element: *e. g.*, ðe:ϊ 'tɔ:kt tu i:ts 'AðA:, ðe:ϊ 'fɔ:t wiθ wān ən'AðA.

177] Pronouns are naturally much subject to gradation. The following are frequent examples. See 138-9.

A	B	C	D
hi:	hi:, hi	hi:, hi, i	i:, i
him	him	him, im	im
hA:	hA:, hA	hA:, hA, A	A:, A
hA:z	hA:z	hA:z	A:z

A	B	C	D
hu:	hu: hu	hu:, hu, u	u:, u
hu:z	hu:z	hu:z, huz, uz	u:z, uz
hwitſ	hwitſ	hwitſ, wits	wits
hwət	hwət	hwət, wət	wət, wat
ðəm	ðəm, ðəm	ðəm	əm, m
ðət (rel.)	ðət, ðət	ðət, ðət	ðət, ət
ju:	ju:, ju	ju:, ju, jə	jə, jʌ
ju:z	ju:z	ju:, jə	jə, jʌ
mi:	mi:, mi	mi	mi
mai	mai	mai, mi	mi
əs	əs	əs, əz, s	s, z
wən(z)	wən(z)	wən(z)	ən(z)

178] The German pronoun *man* is variously represented in English by **wən**, *ju:*, *wi:*, **ðəl**, or the plural noun '**pi:pl**', used pronominally; *man sagt* = **pi:pl se:ł**. The possessive has the same pronominal force: *do:nt hə:t* '**pi:plz** 'fi:liŋz; *do:nt 'trəd ən* '**pi:plz** 'to:z.

179] Formerly the word **fo:k** (*folk*) was used exactly as **pi:pl** (178). It continues to be used, colloquially only, in the form **fo:ks** — plural in form as well as in effect.

## THE VERB.

## 180] INFLECTED TENSES. Simple (or Indefinite) Present and Preterite Indicative.

<i>Pres. Sing.</i>	1	wənt	dai	ləv	wif	raɪd	hɛ:
	2	(wəntest) (192)	(daiest)	(ləvest)	(wifest)	(raidest)	(hərest)
	3	wənts (191)	daiz	ləvz	wifz	raidz	həz
<i>Pl. 1. 2. 3</i>	wənt	dai	ləv	wif	raɪd	ro:d	hə:
<i>Pret. sing.</i>	1	wəntəd	daid	ləvd	wifst	ro:d	həd
	2	(wəntedst)	(daiest)	(ləvest)	(wifest)	(ro:dest)	(hərest)
	3	wənted	daid	ləvd	wifst	ro:d	həd
<i>Pl. 1. 2. 3</i>	wəntəd	daid	ləvd	wifst	wifst	ro:d	həd

In verbs, as in pronouns (162), there are specific forms for the 2<sup>nd</sup> pers. sing., but they are only used in addressing the Deity and poetically. The 2<sup>nd</sup> plural form is normally used for both numbers: but for completeness' sake both are given.

181] Four parts of the verb are to be specially noted. the *present stem* (*wənt*, *raɪd*): the *present participle* (*wəntɪŋ*, *raɪdɪŋ*): the *preterite stem* (*wəntəd*, *ro:d*); and the *past participle* (*wəntəd*, *rid(A)n*). Of these the second can always be derived from the first by adding *-ɪŋ*. For the third and fourth there are two modes of conjugation, the *dental* and the *vocalic*.

182] The *dental conjugation* is so called because the preterite and past participle always end in **d** or **t**. It may be also called the living conjugation; because it is always applied to new verbs. Its preterite and past participle are always identical: and if the present stem ends in **t** or **d**, they are formed by adding the syllable *-əd*: *e. g.*, *wənt*, *wəntəd*; *nəd*, *nədəd*.

183] This syllabic inflexion was formerly universal in this conjugation, and may be still heard, after any of its regular verbs, in prayer, Bible-reading and liturgies, but elsewhere it applies only to verbs ending in **t** and **d**.

184] After any other ending than **t** or **d** the vowel is dropt, and the **d** is assimilated, *i. e.*, if the ending is a vowel or any other toned (or whispered) sound, the **d** simply continues; *le:ɪ*, *le:ɪd*; *tai*, *taid*; *ləv*, *ləvd*; *rəb*, *rəbd*. But if the ending is toneless, the inflection becomes toneless also, *i. e.*, the **d** becomes **t**; *wiʃ*, *wiſt*; *rip*, *ript*; *ask*, *askt*, &c.

185] Irregularities arise in this conjugation as under:  
 (a) The **əd** inflexion is totally lost after **d** or **t** in *bid* (see also 187), *rid*, *spred*; *bət*, *let*, *set*, *hit*, *nit*, *slit*, *split*, *kəst*, *kəst*, *put*, *ʃət*, *kat*, *θrəst*, *bəst*, *hət*.

(b) The ending (**d**+**əd**) becomes **t** in **bend**, **lend**, **rend**, **send**, **spend**, **bild**, which make **bent**, &c.

(c) The stem-vowel is changed, besides adding **t** or **d**, in **ki:p**, **kri:p**, **li:p**, **sli:p**, **swi:p**, **wi:p**, which form **kept**, &c.; and in **fli:**, **fled**; **se:i**, **sed**; **tel**, **to:ld**; **sel**, **so:ld**; **hi:i**, **hå:d**; **su:**, **ſəd**.

(d) Instead of **d**, after a toned ending **t** appears often in **bå:nt**, **lå:nt**, **pent**; **dweſt**\*, **smel:t**, **spel:t**, **ſpilt**; **ſpoilt**; and with vowel-change added, in **di:l**, **delt**\*; **fi:l**, **felt**\*; **kli:v**, **kleft** = *split* (see also 187); **li:v**, **left**\*; **bi'ri:v**, **bi'reft**; **mi:n**, **ment**\*; **li:n**, **lent** (spelled *leant*); **dri:m**, **dreſt**; **lu:z**, **lost**\*; **bai**, **bɔ:t**\*. The forms marked with an asterisk have no alternative.

(e) The following lose their final consonants before **t**, and change their vowel to **ə:** **brɪŋ**, **brɔ:t**; **katʃ**, **kɔ:t**; **sik**, **sɔ:t**; **tɪtʃ**, **tɔ:t**; **θɪŋk**, **θɔ:t**.

(f) From **me:k** comes **meɪd**; from **hav**, **had**.

186] *The vocalic conjugation* is so called because the preterite and past participle are formed by changing the stem-vowel. The past participle may or may not have a different vowel from the preterite: it may or may not retain the old ending **-en** (= **-an**, **-n**). So few of the changes are identical, that it is best to tabulate them all, in the order of their resemblance.

187] The annexed table gives the verbs which form their participle in **-n**. In the first column are those which also change their vowel. In the second column are those which simply add **-an** or **-n** to the preterite.<sup>1</sup>

<sup>1</sup> Some of these verbs were originally dental.—W. V.

Present stem	Unlike vowel		Present stem	Like vowel	
	pret.	p. p.		pret.	p. p.
<i>bid, bid</i>	<i>bad</i>	<i>bid(A)n</i>	<i>bre:k, break</i>	<i>bro:k</i>	<i>-(A)n</i>
<i>fɔ:l, fall</i>	<i>fel</i>	<i>fɔ:l(A)u</i>	<i>tʃu:z, chose</i>	<i>tʃo:z</i>	<i>-(A)n</i>
<i>giv, give</i>	<i>ge:iv</i>	<i>giv(A)n</i>	<i>fri:z, freeze</i>	<i>fro:z</i>	<i>-(A)n</i>
<i>draiv, drive</i>	<i>dro:v</i>	<i>driv(A)n</i>	<i>kli:v, cleave</i>	<i>klo:v</i>	<i>-(A)n</i>
<i>straiv, strive</i>	<i>stro:v</i>	<i>striv(A)n</i>	<i>spi:k, speak</i>	<i>spo:k</i>	<i>-(A)n</i>
<i>θraiv, thrive</i>	<i>θro:v</i>	<i>θriv(A)n</i>	<i>sti:l, steal</i>	<i>sto:l</i>	<i>-an</i>
<i>straid, stride</i>	<i>stro:d</i>	<i>strid(A)n</i>	<i>wi:v, weave</i>	<i>wo:v</i>	<i>-(A)n</i>
<i>raid, ride</i>	<i>ro:d</i>	<i>rid(A)n</i>	<i>haid, hide</i>	<i>hid</i>	<i>-(A)n</i>
<i>rait, write</i>	<i>ro:t</i>	<i>rit(A)n</i>	<i>slaid, slide</i>	<i>slid</i>	<i>-(A)n</i>
<i>smait, smite</i>	<i>smo:t</i>	<i>smit(A)n</i>	<i>tʃaid, chide</i>	<i>tʃid</i>	<i>-(A)n</i>
<i>raiz, rise</i>	<i>ro:z</i>	<i>riz(A)n</i>	<i>lai, lie</i>	<i>le:i</i>	<i>-n</i>
<i>ʃe:k, shake</i>	<i>ʃu:k</i>	<i>ʃe:k(A)n</i>	<i>bait, bite</i>	<i>bit</i>	<i>-(A)n</i>
<i>te:k, take</i>	<i>tu:k</i>	<i>te:k(A)n</i>	<i>bi:t, beat</i>	<i>bi:t</i>	<i>-(A)n</i>
<i>fɔ'se:k, forsake</i>	<i>fɔ'su:k</i>	<i>fɔ'se:k(A)n</i>	<i>træd, tread</i>	<i>træd</i>	<i>-(A)n</i>
<i>sle:i, slay</i>	<i>slu:</i>	<i>sle:ɪn</i>	<i>bɛ:, bear</i>	<i>bo:i</i>	<i>-n</i>
<i>blɔ:, blow</i>	<i>blu:</i>	<i>blɔ:n</i>	<i>swɛ:, swear</i>	<i>swo:i</i>	<i>-n</i>
<i>gro:, grow</i>	<i>gru:</i>	<i>gro:n</i>	<i>tɛ:, tear</i>	<i>to:i</i>	<i>-n</i>
<i>θro:, throw</i>	<i>θru:</i>	<i>θro:n</i>	<i>wɛ:, wear</i>	<i>wɔ:x</i>	<i>-n</i>
<i>no:, know</i>	<i>nju:</i>	<i>non:</i>			
<i>flai, fly</i>	<i>flu:</i>	<i>flə:n</i>			
<i>drɔ:, draw</i>	<i>dru:</i>	<i>drɔ:n</i>			
<i>it, eat</i>	<i>ɛt, e:it</i>	<i>i:t(A)n</i>			
<i>si:, see</i>	<i>so:</i>	<i>si:n</i>			

188] Most participles which have lost *-n* have also the same vowel as the preterite, thus making both identical: and some verbs, originally dental, have undergone an identical vowel-change in both, with the same result.

Present stem	pret. and p. p.	Present stem	pret. and p. p.
klip <sup>1</sup> , <i>cling</i>	klip	ho:ld, <i>hold</i>	held
slip <sup>k</sup> , <i>slink</i>	slipk	sit <sup>5</sup> , <i>sit</i>	sat
hap, <i>hang</i>	hap	lait, <i>light</i>	lit
spin <sup>2</sup> , <i>spin</i>	span	a'we:k, <i>awake</i>	a'wo:k
stik, <i>stick</i>	stik	a'baid, <i>abide</i>	a'bo:d
straik, <i>strike</i>	straik	fait, <i>fight</i>	fɔ:t
dig, <i>dig</i>	dag	fut, <i>shoot</i>	fɔ:t
baind <sup>3</sup> , <i>bind</i>	baund	get, <i>get</i>	gə:t
bli:d <sup>4</sup> , <i>bleed</i>	bled	fain, <i>shine</i>	fə:n
mi:t, <i>meet</i>	met	stand, <i>stand</i>	stud

So also <sup>1</sup>flig, *ring* (*wring*), *slip*, *stip*, *swig*; <sup>2</sup>win; <sup>3</sup>faind, *graind*, *waind*; <sup>4</sup>fi:d, li:d, ri:d, spi:d; <sup>5</sup>spit.

189] All the exceptions to 188 (exc. **kam**, pret. **ke:im**, p. p. **kam**) have **a** in the pret., and **A** in the participle. They are

Present stem	pret.	p. p.	Present stem	pret.	p. p.
rig <sup>1</sup> , <i>ring</i>	rap	rap	ran, <i>run</i>	ran	ran
drigk <sup>2</sup> , <i>drink</i>	drak	drak	swim, <i>swim</i>	swam	swam
bi'gin, <i>begin</i>	bi'gan	bi'gan			

So also <sup>1</sup>sip, *sprin*; <sup>2</sup>sink, *ſrink*, *ſtipk*.

190] A few verbs have a preterite of the dental conjugation and a participle of the vocalic conjugation, in **-n**.

Present stem	pret.	p. p.	Present stem	pret.	p. p.
mo:, <i>mow</i>	mo:d	mo:n	hju:, <i>hew</i>	hju:d	hju:n
so:, <i>sow, sew</i>	so:d	so:n	stru:, <i>strew</i>	stru:d	stru:n
ſo:, <i>show</i>	ſo:d	ſo:n	ſwel, <i>swell</i>	ſwel:d	ſwo:lan
ſo:, <i>saw</i>	ſo:d	ſo:n	ſi:x, <i>shear</i>	ſi:x:d	ſo:in <sup>1</sup>

The verb **go:** has pret. **went**, p. p. **gə:n**; and **du:**, pret. **did**, p. p. **də:n**.

<sup>1</sup> ſə:n.—E. L. J.

191] The 3<sup>rd</sup> sing. present ind. is inflected by adding s, z or θz to the present stem. The precise form is determined by the same rules as the plural of nouns (144). Note that no auxiliaries are inflected in 3<sup>rd</sup> sing. except iz, daz (from du:), haz (from hav). The alternative inflection -eθ or -eθ is only used on the same footing as the 2<sup>nd</sup> pers. sing. (162, 180, 192): its vowel is seldom elided, except in seθ, and always in dæθ (aux.) and haθ.

192] The 2<sup>nd</sup> sing. present and 2<sup>nd</sup> sing. preterite are both formed by adding -est to the respective stems. The vowel of -eθt is generally obscured to ə (180), and is regularly elided after unelided eθ of the preterite (183), but elsewhere it is not elided (save sometimes for rhythm), e. g., ləvədθt, but leɪdθst, njusθt. Auxiliaries alone present irregular 2<sup>nd</sup> pers. formations; dθt, dθst, hast, salt, wilt, and uninflected mast, dθst.

#### COMPOUND TENSES.

193] A compound tense is formed by prefixing an auxiliary to (a) the present stem, (b) the present participle, (c) the past participle (181), or (d) an infinitive (195),—generally without tu.

194] The simple infinitive has really two forms in English, one of which is identical with that of the present participle. It is often called for distinction the *verbal noun*. Ex. of use: wə:kɪŋ iz 'həlθi (but it iz 'həlθi tu 'wə:k); ai en'dʒɔɪ 'wə:kɪŋ; aim 'fənd əv 'wə:kɪŋ, and əv 'fʊ:tɪŋ 'bʌ:dz.

195] The simple infinitive, e. g., tu kə:l, is mostly (211) *present and active* in signification. By aid of auxiliaries we get the

<i>Present Active (continuous)</i>	<i>tu bi: kəliŋ.</i>
<i>Perfect</i>	<i>" hav kə:ld.</i>
" "	<i>(continuous) tu hav bi:n kə:liŋ.</i>
<i>Future</i>	<i>" tu bi: ə'baut tu kə:l.</i>
" "	<i>tu bi: go:iŋ tu kə:l.</i>
<i>Present Passive</i>	<i>tu bi: kə:ld.</i>
" "	<i>(continuous) tu bi: bi:iŋ kə:ld.</i>
<i>Perfect Passive</i>	<i>tu hav bi:n kə:ld.</i>
" "	<i>(continuous) tu hav bi:n bi:iŋ kə:ld (rare).</i>
<i>Future</i>	<i>" tu bi: ə'baut tu bi: kə:ld.</i>
" "	<i>tu bi: go:iŋ tu bi: kə:ld.</i>
<i>Future Perf. Pass.</i>	<i>tu hav bi:n ə'baut tu bi: kə:ld.</i>
" "	<i>tu hav bi:n go:iŋ tu bi: kə:ld.</i>

In some phrases the simple infinitive has a passive (gerundive) effect; *e. g.*, **ðɛ:z** **✉** **haus** **tu** **lət**; **aiv** **✉** **klas** **tu** **tɪ:tʃ**, **✉** **klək** **tu** **waind**, &c.

**196]** Reflexive verbs are relatively rare in English. They form their infinitive, when not referring to any person in particular, with **wʌnsɛlf**, *e. g.*, **tu** **'hɪ:t** **wʌn'sɛlf** **iz** **ən'plezənt**.

**197]** The English verb might be naturally viewed as possessing as many moods as it has auxiliaries. In fact it is best to view each auxiliary first carefully by itself instead of taking its combinations in the lump and equating them to foreign forms. As auxiliaries are usually unemphatic, it is necessary to note from the outset how they are obscured and changed in most positions from the forms here tabulated, even in very careful speech (236).

**198]** Essential forms of **tu bi:**, **tu hav**, and **tu du:**

<i>Pres. Sing.</i>	1.	<b>am</b>	<b>hav</b>	<b>du:</b>
	2.	<b>(ð:t)</b>	<b>(hast)</b>	<b>(ðəst)</b>
	3.	<b>iz</b>	<b>haz</b>	<b>ðəz</b>
<i>Pl.</i>	1.	<b>ð:</b>	<b>hav</b>	<b>du:</b>

<i>Pret. Sing.</i>	1. wəz	had	did
	2. (wəst)	(hadst)	(didst)
	3. wəz	had	did
<i>Pl. 1. 2. 3.</i>	wé:	had	did
<i>Imperative</i>	bi:	hav	du:
<i>Pres. part.</i>	bi:in	havin	du:in
<i>Past part.</i>	bi:n	had	dan

**199]** The ancient subjunctive is rare everywhere, and almost extinct colloquially. The one great exception is the verb **tu bi:**, whose subjunctive (pres. **bi:**, past **wé:**) is currently used to express improbable or impossible supposition, *e. g.*, **if it 'bi: so:, aim 'sori;** **if it 'wé: so:, ai wud bi 'sori.** The latter may be rhetorically inverted, with omission of **if**;—**'wé: it so:, ai wud bi 'sori.** More rarely, **had**, plupf. subj. auxiliary, occurs in this last construction, *e. g.*, **had it 'bi:n so:, ai wud hav bi:n 'sori.** So also **fud**, &c. (225). The 3. pers. pres. subj. survives in a number of phrases expressing a wish, a prayer, or an imprecation, *e. g.*, **'bi: it so:; so 'help mi: 'gəd;** **'dju:s 'te:k it.** But in free construction such wishes are introduced by **me:ř** (212), if regarded as feasible; or **maít** (216), if regarded as desperate. Even these constructions are rhetorical; and in ordinary speech they are changed into *that*-clauses, preceded by a verb of wishing; *e. g.*, **'bi: it so: = me:ř it 'bi: so: = ai 'wiš d'et it 'me:ř bi so:.**

**200]** When not auxiliary, **tu bi:** = to exist, or is a mere copula: **tu hav** = to possess; **tu du:** = to perform or to avail. The verb **tu bi:** often agrees in number with its predicate; *e. g.*, **faiv tanz iz v 'gre:t 'we:t 'tu lift;** **mi'kaniks iz v hā:d 'sabdʒekt tu 'lā:n.**

**201]** The auxiliary use of the verb **tu hav** is to create perfect and plupf. tenses;

*Act. Ind. Perf.* **hav** (3. sing. **haz**) **si:n** (= pres. of **hav** (198) + past part.).

*Plupf.* **had** **si:n** (= pret. of **hav** + past part.).

*Pass. Ind. Perf.* **hav** (3. sing. **haz**) **bi:n si:n** (= perf. of **bi:** + past part.).

*Plupf.* **had** **bi:n si:n** (= plupf. of **bi:** + past part.).

Six infinitive combinations of **hav** have already been given (195), and may all be subjoined to other auxiliaries, generally with omission of **tu** (231). Their effect is to convert a present auxiliary tense into a perfect, a preterite into a pluperfect, and a future into a future perfect.

**202]** The verb **bi:** can be conjugated with every auxiliary; and be used, in all the resulting forms, as an auxiliary itself. When the past participle of a transitive verb is added to it we thus obtain the *passive voice* of that verb. When the present participle of any verb is added to it, we obtain the *active continuous voice* of that verb. Thus every simple active form has continuous and passive forms corresponding to it; *e. g.*,

*Simple or Indef. Act.*    *Continous Act.*    *Indef. Passive.*

<b>ai lav</b>	<b>ai am lavip</b>	<b>ai am lavd</b>
<b>ai lavd</b>	<b>ai wəz lavip</b>	<b>ai wəz lavd</b>
<b>ai sal lav</b>	<b>ai sal bi: lavip</b>	<b>ai sal bi: lavd</b>
<b>ai mait hav lavd</b>	<b>ai mait hav bi:n</b>	<b>ai mait hav bi:n</b>
	<b>lavip</b>	<b>lavd.</b>

**203]** Not only so, but the verb **bi:** can itself take the continuous form and create a *continuous passive voice*, which is used very freely in the present and preterite, but elsewhere only when the incompleteness or continuance of the action demands emphasis. This voice differs only from the simple indefinite passive (202) by inserting **bi:ip** before the final participle; **aim bi:ip lavd**; &c.

204] Note how precisely the continuous forms indicate time; *e. g.*, *hi:z* 'raiding *hiz* 'baisikl; *hi:z bi:ɪŋ tɔ:t dʒi:əgrɛʃi*,—at this very moment; *hi woz* 'kamɪŋ *tu* 'sku:l; *hi woz bi:ɪŋ* 'ke:ɪnd f̄o mis'kəndakt; *hi:l bi* *bi:ɪŋ* eg'zamind,—at a time definitely indicated by the speaker. The continuous present can sometimes be used for an early future, regarded as already begun; *e. g.*, 'mistɪ 'dʒo:nz iz 'havɪŋ *ə* 'fju: 'frɛndz *tu* 'sapl tu'məro, d̄: 'ju 'go:ɪŋ d̄ɛ:?

205] But the simple or indefinite present normally covers repeated or habitual action extending into an undefined past and future; *hi* 'raidx *hiz* 'baisikl 'wɛl: *hi iz* 'tɔ:t *dʒi:əgrɛʃi*. And in the other indefinite tenses we can say *hi waz* 'ke:ɪnd; *hi:l bi*: eg'zamind, without being obliged to give any further indication of time.

206] But it is the simple present which displays this indefiniteness of time most strikingly, especially in the active voice; *e. g.*, 'tu: 'de:ɪz aftar ai ə'raiv (= fut. perf.) in 'edinbra, ai 'go: (= fut.) *tu* 'pʌ:θ. Historically too,—in ðis ɪ'mʌ:dʒensi *hi go:z* (pret.) f̄i ðə 'dəktʌ:, and *hwen hi* 'faɪndz (plupf.) (h)im, *briŋz* (pret.) (h)im *tu* ðə 'haus. It is the context which really indicates the time.

207] Hence in time-clauses and *if*-clauses, attached to future verbs, this construction becomes normal; *e. g.*, *if ai* 'si: (fut.) *him tu'məro*, *ail* 'tel (h)im 'ðis; and the perfect likewise regularly supersedes the fut. perf.; *e. g.*, *hwen aiv* 'si:n (fut. perf.) *him*, *ail* 'tel *ju hwət* (h)i: 'səd.

208] The forms of the simple pres. and pret. passive sometimes have a different meaning, lying closer to their origin (= verb *tu* *bi: +* past part.). Compare

English.	Latin.
<i>The city is well fortified.</i>	<i>Urbs bene munita est.</i>

— — — — —      — — — — —

*was*      *erat.*

Here the English tenses are virtually pf. and plupf., like the Latin. With some verbs this causes ambiguity, *e. g.*, *ðə bəi iz 'wəl 'tə:t.*

**209]** The verb **bi:** is sometimes substituted for **hav** in the perfect, plupf. and fut. perf. of intransitive verbs of motion, *e. g.*, **ai am kam**, *ich bin gekommen.* But in English it is never wrong to use **hav**.

**210]** The auxiliary **du:** is applied only to the active voice, pres. and pret. ind. and present imperative tenses. It creates the following forms.

<i>Emphatic Affirmative</i>	<i>Normal Negative</i>
<i>Ind. Pres. ai (wi:, ju:, ðe:ɪ) du: lav</i>	<i>ai (&amp;c.) du: nət (do:nt) lav</i>
<i>hi: (fi:, it) dəz lav</i>	<i>hi:(&amp;c.)dəz nət (dəzn:t) lav</i>
<i>Pret. ai (&amp;c.) did lav</i>	<i>ai (&amp;c.) did nət (didn:t) lav</i>
<i>Imp. Pres. du: lav</i>	<i>du: nət (do:nt) lav</i>
<i>Normal Interrogative</i>	<i>Normal Neg. Interrogative</i>
<i>Ind. Pres. du: ai (wi:, ju:, ðe:ɪ) lav?</i>	<i>du: ai (&amp;c.) nət lav?</i>
<i>dəz hi: (fi:, it) lav?</i>	<i>dəz (du: nət) ai (&amp;c.) lav?</i>
<i>Ind. Pret. did ai (&amp;c.) lav?</i>	<i>dəz hi: (&amp;c.) nət lav?</i>
	<i>dəzn:t (dəz nət) ai (&amp;c.) lav?</i>
	<i>did ai (&amp;c.) nət lav?</i>
	<i>didn:t (didn:nət) ai (&amp;c.) lav?</i>

In the negative interrogative the first of each pair is formal, the second colloquial. Note the change in order. For remaining negative and interrogative forms see 237.

**211]** The auxiliary **du:** is never applied to the verb **bi:**, and seldom to **hav**, except colloquially in the imperative: **'du: bi: 'kwaɪst!** **'du: hav 'pe:səns!** Neither is it applied to other auxiliaries. Hence the limitation

of the emphatic affirmative forms (205) to the two inflected tenses. For **du**: as resuming auxiliary see 235.

**212]** Next in importance are the four pairs of auxiliaries **sal**, **sud**; **wil**, **wud**; **kan**, **kud**; **me:i**, **mait**. The second of each pair is historically the preterite of the other. They have no other tenses, and are invariable in each tense, except in the archaic 2. pers. sing.; **sal**, **jud(v)st**; **wilt**, **wud(v)st**; **kanst**, **kud(v)st**; **me:i(v)st**, **mait(v)st**. They can each be joined to any of the 14 infinitive expressions (195), omitting **tu**.

**213]** When **sal** and **wil** are emphatic, they never express simple futurity; **sal** indicates compulsion from the speaker, or from other sources. Hence **ai 'sal** stands for invincible purpose: **wi: 'sal**, for destiny: and in all the other persons there is the implication, "If not, I will compel you," or at least "you will be compelled." But an emphatic **wil** indicates volition. An emphatic **ai 'wil**, **wi: 'wil**, thus indicates fixed purpose, but not predestined result. Hence the use of **sal** (unemphatic) rather than **wil** as the future aux. of the 1<sup>st</sup> person. But in the 2<sup>nd</sup> and 3<sup>rd</sup> persons **wil** (unemphatic) is more suitable, because free from implied compulsion: he (she, it, you, they) will do so-and-so, of his (&c.) own accord,—in the natural course of things. Hence

*Normal Future*

**ai (wi:) sal** | **go:-bi: go:in**—**hav gon**—**hav**  
**hi (ji:, it, ju, ðe:i) wil** | **bi:n go:in** &c. (195).

**214]** The exception noted by Sweet (Elb. 51, c)—**wi: ðri: wil get ðé: fl:st**—seems logically to arise because it is spoken by one of the three to and of the two others, thus making **wi: = ai** and **ju: tu:**

**215]** When **me:i** and **kan** are emphatic, the first indicates a contingent, the second an absolute possibility, *e. g.*, **wil ju 'klaim ðis 'maunten? ai 'me:i** (if I feel inclined, and nothing prevents me); **ai 'kan** (I am quite able); **ai 'wil** (I fully intend to do so); **ai 'sal** (—and I am going to succeed). Hence **me:i** (or **kan**) is used in 1. and 3. pers. to ask leave, *e. g.*, **me:i (kan) wi:li:v 'kli tu'de:i? ju 'me:i ('kan)**. But **'sal ai &c. (1. and 3. pers.)?** requests instructions.

**216]** The pret. **sud**, **wud**, **mait**, **kud** have differences of their own. In really independent positions **sud** = *ought (to)* (231); **wud** = *was obstinately determined (to)*; **kud** = *was able (to)*; but **mait**, like **me:i**, is always really conditional in some way. When **wud** is independent but not emphatic, it takes the weaker meaning of *used (to)*, *e. g.*, **hiz 'fa:d़ā fō'bad him, bat hi əfn 'wud go:, and 'ðen hi wud get 'kə:t and 'panist**. But the aux. **me:i**, **mait**, **sud**, **wud** are chiefly, and the aux. **sal**, **wil**, **kan**, **kud** are largely, used in subordinate and coordinate (hypothetical) sentences. On these a little must now be said.

#### SUBORDINATE AND HYPOTHETICAL CONSTRUCTION: SEQUENCE OF TENSES.

**217]** The general rule of sequence is that primary tenses must follow primary, and historical must follow historical. Exceptions will be noted in due order. Every form of the English verb whose first element (**go:z**, **iz**, **haz**, **sal**, &c.) is *per se* a present tense, is *primary*. Every form whose first element (**went**, **wəz**, **had**, **sud**, &c.) is *per se* a preterite, is *historical*. But see 223.

**218]** An oblique sentence is one which records words spoken, thought or felt, not in their original form but in

a *that*-clause, after a verb of saying, thinking or feeling. If that verb is in any primary tense, the tenses of the oblique sentence remain identical with those of the original direct sentence. But if the principal tense is historical, all the oblique tenses become historical too. The mood remains always unaltered; there is no oblique subjunctive in English.

<i>Primary</i>	<i>Historical</i>
hi: <b>həz</b> 'sed <b>ðət</b> <b>hi:z</b> 'kəmip.	hi: <b>həd</b> 'sed <b>ðət</b> <b>hi</b> <b>wəz</b> 'kəmip.
hi 'sez <b>ðət</b> (h)i <b>haz</b> <b>ə</b> 'dəg <b>hwitʃ</b> <b>iz</b> 'wʌθ 'faiv 'paundz.	hi 'sed <b>ðət</b> (h)i <b>had</b> <b>ə</b> 'dəg <b>hwitʃ</b> <b>wəz</b> 'wʌθ 'faiv 'paundz.

219] Hence a sentence such as 'təməs 'sed (ðət) **hi:d** **si:n** 'dʒən, **hu:** **iz** ðə 'bræðər **wə** 'rəbə:t would not simply report what Thomas said. The primary tense **iz** would imply that the narrator adopted as his own the statement, "John is the brother of Robert."

220] A *final* sentence expresses an action or desire and its *aim*; a *consecutive* sentence, an action and its *result*. With primary tenses the following constructions are possible—

hi 'faits	so: <b>ðət</b> <b>hi</b> 'winz	(Actual Result)
„ <b>haz</b> 'fə:t	so: <b>ðət</b> <b>hi</b> <b>wil</b> 'win	(Natural Result)
„ <b>wil</b> 'faít	(so:) <b>ðət</b> <b>hi</b> <b>me:ɪ</b> 'win	(Aim)
&c.	so: <b>ðət</b> <b>hi</b> <b>ʃəl</b> 'win	(Inevitable Result)
	so: <b>əz</b> <b>tu</b> 'win	(Aim or Result)

With historical tenses we get—

hi 'fə:t	so: <b>ðət</b> <b>hi</b> 'wan	(Actual Result)
„ <b>had</b> 'fə:t	so: <b>ðət</b> <b>hi</b> <b>wud</b> 'win	(Natural Result)
„ <b>wud</b> 'faít	(so:) <b>ðət</b> <b>hi</b> <b>maɪt</b> 'win	(Aim)
&c.	so: <b>ðət</b> <b>hi</b> <b>sud</b> 'win	(Intended Result)
	so: <b>əz</b> <b>tu</b> 'win	(Aim or Result)

The difference between **mait** and **jud** is here very slight; inevitable result is best expressed by an emphatic '**wud**'.

**221]** A hypothetical sentence consists of two parts, the supposition and its consequence, *e. g.*,

if aim 'il, ai 'sənd fō ðə 'dəktl.

if ai wəz 'il, ai 'sənt fō ðə 'dəktl.

- The sequence of tenses is sometimes exceptional, *e. g.*,  
if ai wəz 'rəy, ai beg 'pd:dn, ai wil ri'trakt.

The past tense here expresses an uncertainty, lasting into the present. Negative suppositions are often introduced by **an'les**. The pupil may thus give a negative turn to all examples given.

**222]** Feasible suppositions are generally expressed by primary tenses, *e. g.*,

if ai 'si: (207) ju: 'brætl, ail in'vait him tu 'dinl.  
But

if ai **jud** 'si:      |    ju: 'brætl, ai wud in'vait him  
if ai w̄: tu 'si:      |    (199)  
if ai 'so:

represents a rising scale of improbability. The ind. form **wəz** after **if** is very colloquial; the old subj. **w̄:** is preferred.

**223]** Note that these three forms of supposition are only formally, not logically, historical. Hence **jud** and **wud** colloquially admit a primary tense after them, *e. g.*,  
if ai **jud** 'si: him ai wil in'vait him. 'if ju **wud**  
bi so: 'kaind, ai sel bi 'gre:tful.

**224]** Impossible supposition, contrary to past facts, is expressed by a plupf.:

**if ai hed 'si:n ju:<sup>i</sup> 'bræd<sup>h</sup>ā, ai wud h<sup>e</sup>v in'vait<sup>h</sup>ed him,**  
and contrary to present facts, by a pret.—

**if ai 'nju:, ai wud tel 'ju.**

**225]** For some of the forms in 222-4 an inverted construction, really pret. subjunctive, without **if**, is sometimes found:

**jud ai 'si: ju:<sup>i</sup> 'bræd<sup>h</sup>ā, ai wud (or wil) in'vait him.**

**'we:r ai tu 'si: ju:<sup>i</sup> 'bræd<sup>h</sup>ā, ai wud in'vait him.**

**'had ai 'si:n ju:<sup>i</sup> 'bræd<sup>h</sup>ā, ai wud h<sup>e</sup>v in'vait<sup>h</sup>ed him.**

So also with **wud, kud** and **mait**.

**'wud hi bat l<sup>is</sup>n, ai kud eks'ple:in.**

**kud ai bat k<sup>on</sup>'vins him, ai wud bi 'hapi.**

The first and third of these 5 examples are colloquially possible.

**226]** The conditional auxiliary is **wud**, as seen already in many examples. In the 1<sup>st</sup> pers. **jud** is used also. The use of **wud** to express a (rhetorical) wish is elliptical, *e. g.*, **'wud d<sup>et</sup> ai w<sup>e</sup> 'd<sup>ed</sup> = ai 'wud**, &c., a relic of the pret. subjunctive (199) of **wil** in its primitive meaning.

**227]** Ellipsis may occur either of the conditional or the consequence, **ai 'no: ju wud laik l<sup>and</sup>an (if you saw it); 'o: if ai had o:nli 'no:n! (I would have acted differently); hi wud 'veri mat<sup>ʃ</sup> laik tu 'si: ju (if it can be so arranged).**

**228]** The pret. subj. **had** also survives, *e. g.*,  
**'had ai 'in<sup>af</sup> 'mani, aid 'go: tu k<sup>l</sup>øndaik.**

And it gives rise to several auxiliary phrases, *e. g.*,

**(ai &c.) hed 'ra:ð<sup>h</sup>ā (go:) = (I &c.) prefer to (go).**

So also **ai hed 'su:n<sup>h</sup>ā; ai hed ez 'su:n; ai hed ez 'li:f.**

In these phrases, however, **had** is now very often superseded by **wud** (216, 226). But (ai &c.) **had** 'bet̄l (go:) = *It will be better for (me &c.) to (go)* is a vigorously living form, and **wud** must never be substituted. See also 225.

### MINOR AUXILIARIES.

**229]** The four auxiliaries **maст**, **ni:d**, **dē:**, **dī:st** are invariable for all persons and both tenses (exc. 2 sing. **nid(v)st**, **dē:r(v)st**, 192). The first indicates necessity, either physical or moral; 'ɔ:l **maст** 'dai; **ju маst** ɬ̄:n **ju:** 'lesnz: **ju 'maст** n̄t 'tel 'laiz. But the negation of necessity is expressed by **ni:d**, *e. g.*, 'maст ai go:? **ju 'ni:d** n̄t. There is no tangible difference in meaning between **dē:** and **dī:st**. When any of these verbs are pret., it is necessary in principal sentences, in order to avoid ambiguity of tense, to subjoin one of the **have** infinitives (195); but in subordinate sentences this is seldom necessary, because the context indicates the past time; thus,

'bat f̄b ð̄s 'laifbo:t ð̄eɪ 'maст hav 'perist;  
ð̄eɪ 'nju: ð̄eɪ maст 'peris.

See also ɔ:t (231).

**230]** Two small classes of verbs, having a certain modal force, take after them, like all the auxiliaries hitherto named, an infinitive without *to* (195). The *causative* group is **me:k**, **bid** and **let** (in America **help** also). The *perceptive* group includes **si:**, **hi:z**, **fi:l**, **w̄tʃ**, **p̄s̄i:v**, **əb'z̄l:v** and others. The latter group can substitute the present participle for the infinitive: the former cannot, *e. g.* **ai 'let him g'o:**; **ai 's̄o: him 'go:;** **ai 's̄o: him 'go:ing.**

231] The few remaining auxiliary expressions all retain *to* before the subjoined infinitive. The most important group is that which expresses modes of *obligation*, **ai ɔ:t tu**; **ai am tu**; **ai hav tu**; **aim baund tu**. The first expresses a moral obligation of any degree; the last, one which is imperative and indefeasible; the third expresses strong obligation, but it need not be moral; the second implies less of compulsion than the third, *e. g.*,

**ai hav tu 'go: tu 'ländan** = *I am in some way forced to go.*

**ai am tu 'go: tu 'ländan** = *It is in some way settled that I go.*

For **if ai wɛ: tu**, see 222-5. For construction of **ɔ:t**, when preterite, see 229.

232] The construction resulting from the addition of a *passive* infinitive to the conjugation of **ai am tu** (231) is specially important, because it is the *gerundive* construction in English, *e. g.*,

**'hwɔts tu bi 'dān?** = *Quid faciendum est?*  
**its tu bi 'ho:pt nəoip 'siriəs hez 'hapnd.**

With verbs of perceiving, finding or acquiring the sense is generally potential, *e. g.*,

**ai 'kānt 'get ju s 'njuzpe:pł;** **dāz 'nān tu bi 'si:n,**  
**or tu bi 'faund, or tu bi 'had.**

233] The aux. phrases **ai əm 'go:ip tu**, **ai əm 'baut tu**, both express an immediate or early future. In the infinitive they present the normal Eng. future infinitives (195).

234] The aux. form **ai ju:st tu** expresses past custom. Present custom is expressed by an adverb, such as **'ju:zupli**, or some equivalent phrase, attached to the simple present, *e. g.*,

ai 'ju:zu:ali go: tu 'skøtlend in ðe 'sam̄.

ai 'ju:st tu go: tu 'skøtlend 'evri 'sam̄.

Compare ju:zd, ord. pret. of ju:z.

235] The resuming auxiliary is very freely used in English, quite singly, *e. g.*,

wil ju 'hav ðis 'wum̄en tu 'bi: ju:x 'wedəd 'waif?  
ai 'wil.

ai 'havnt 'dan it 'jet, bat ai 'kan end 'wil.

Verbs not auxiliary, except **bi** and **hav** (211), are resumed by **du:** (**dəz**, **did**, **dən**), *e. g.*,

hi 'dansəz 'wel, end 'so: dəz hiz 'sist̄.

hi 'didnt 'help mi eəz 'məts eəz hi 'mait həv 'dan.

Colloquially, an infinitive with **tu** may be resumed by **tu** only, *e. g.*, 'hari 'wudnt 'plei 'krikət; hi 'səd hi 'didnt 'wənt tu.

### OBSCURATION OF AUXILIARIES.

236] Auxiliaries being at times totally unstressed suffer much from obscuration and curtailment. The following are the chief affirmative instances (179).

A	B	C	D
am	əm	m	m
ð:*	ð:, ð	ð, ð	ð, ð
iz*	iz, z, s	z, s	z, s
wəz*	wəz	wəz	wəz
wə:*	wə:, wə	wə	wə
hav*	həv, v	əv, v	əv, v
haz*	həz, z, s	əz, z, s	əz, z, s
had*	həd, d	əd, d	əd, d
du:	du	du	du, d(j)ə

A	B	C	D
bi:	bi:, bi	bi	bi
bi:n	bi:n	bi:n, bin	bin
wil	wil, l	l	l
ſal	ſel	ſal	ſal
kan	kan, kən	kən, kan	kən, kŋ
wud*	wud, d	wud, d	ad, d
ſud*	ſud	ſud, ſad	ſad
kud*	kud	kud	kad
məst*	məst	məst	mas

237] When these auxiliaries are negated, the same changes generally take place in the A and B types, but colloquially (C, D) it is the **not** which collapses (cp. 210) into **nt**, whilst the auxiliary itself remains unobscured. Eleven forms to which this applies are marked above. So also **me:int**, **maitnt**, **dɛ:nt**, **ni:dnt**, **ə:tnt**; but **masnt**, **dʌ:snt**, **ju:snt**, lose t between s and n. Still more exceptional are **do:nt**, **wɔ:nt**, **kə:nt**, **ſə:nt**. The form **e:nt** (= *am not, are not*) is rare in N. Eng., and entirely vulgar.

#### ADVERBS.

238] A large number of adverbs are formed by adding prepositions (**bai**, **wiθ**, **frōm**, **in**, **at**, &c.) to the pronominal stems **hi:ə-**, **dɛ:ə-**, **hwɛ:ə-**, (**hi:r-**, **dɛ:r-**, **hwɛ:r-**, before vowels).

239] But the majority of adverbs are derived from adjectives. Some adjectives, such as **litl**, **matʃ**, **fā:**, **ləy**, **lo:**, can be always used as adverbs, without change of form: and many more, chiefly monosyllables, can be so used in certain connections, *e. g.*, **hi: tɔ:kt laud**, **pleɪd** **hai**, **bə:t tʃi:p**, **so:ld dix**, **wā:kt hā:d**, **wɔ:kt fast**.

240] Every such adverb takes the inflected comparative and superlative, *e. g.*, **hi** **livd** **logā**, **to:kt** **laudā**, &c. But the positive to **betā** and **best** is **wel**; and to **wā:s** and **wā:st** it is **il** or **badli**. Never use **gud** or **bad** as real adverbs.

241] It is allowable to say that a thing **luks** (**te:sts**, **smelz**, **saunds**, **fi:lz**) **gud** or **bad** (or **plezent**, **an-plezent**, &c.), but these are really adjectives, subjoined to a special sense of these verbs. Cp. L. *audio*.

242] But most adjectives form their adverb by adding **-li**. If they end in **l** already, they only add **-i**, *e. g.*, **bre:lvli**, **no:bli**. In prose these are practically always compared by means of **mo:x** and **mo:st**. Avoid forming adverbs from adjectives already ending in **-li**. Use some periphrasis rather.

243] The very common adverbs **az**, **ðէ:**, **hwէ:** become **əz**; **ðէ**, **ðə**; **hwէ**, **hwə**, in unstressed positions, and in careless and vulgar speech may become **əz**, **ðə**, **hwə** or **wā**.

#### PREPOSITIONS.

244] The prepositions most subject to obscuration, when unstressed, are:

A	B	C	D
<b>at</b>	<b>at</b> , <b>ət</b>	<b>ət</b> , <b>at</b>	<b>ət</b>
<b>bai</b>	<b>bai</b>	<b>bai</b> , <b>bi</b>	<b>bi</b>
<b>fō:</b>	<b>fō</b> , <b>fō</b>	<b>fō</b> , <b>fā</b>	<b>fā</b>
<b>frōm</b>	<b>frōm</b> , <b>frōm</b>	<b>frōm</b> , <b>fram</b>	<b>fram</b>
<b>ən</b>	<b>ən</b>	<b>ən</b> , <b>ən</b>	<b>ən</b> , <b>ən</b>
<b>əv</b>	<b>əv</b> , <b>əv</b>	<b>əv</b> , <b>əv</b>	<b>əv</b> , <b>ə</b>
<b>tu:</b>	<b>tu</b>	<b>tu</b>	<b>tu</b>
<b>wiθ</b>	<b>wiθ</b> , <b>wið</b>	<b>wiθ</b> , <b>wið</b>	<b>wiθ</b> , <b>wið</b> <sup>1</sup>

<sup>1</sup> The pronunciation **wið** is undoubtedly the usual one in Northern English, even in the best speech.—E. L. J.

In the phrases **a'tɔ:l**, **a'twans**, **a'tenire:t**, the stress sets in on the explosion of the **t**. All forms of **fɔ:** lose the diacritic **'**, and gain a following **r**, before a vowel. The change from **wiθ** to **wid** is due to a toned phone following.

### CONJUNCTIONS.

**245]** The conjunctions most subject to obscuration, when unstressed, are:

A	B	C	D
and	and, and	ənd, ən	ən, ən, n
bikə:z	bikə:z	bikəz	kəz
nɔ:	nɔ:, nɔ	nɔ, nɔ	nɔ
ɔ:	ɔ:, ɔ	ɔ, ɔ	ɔ
ðan	ðən	ðən, ðən	ðən, ənn,
hwail	hwail	hwail, wail	wail

All forms of **ɔ:** and **nɔ:**, as of **fɔ:** (244), resume their lost **r** before a vowel. Vulgar pronunciation always, and hasty pronunciation under loss of stress, change **hw** to **w**.

### INTERJECTIONS.

**246]** Interjections, being always emphatic, are never obscured. But many interjections in English are merely literary, or if really heard, are usually heard in forms widely differing from their spelling, *e. g.*, *humph* = **mm** (44), *hist* = **s:t** or **tst**, *pish* = **pʃ:**, *hush* = **ʃ:;** *tush* = **tʃ:;** *heigh ho* = **hai ho:;** *bah* is oftener **paç**, and *tut* is imploded or sharply exploded **t**. Some hardly appear in any recognised printed form; such are **r:**, expressing oppressive heat; **pf:**, a bad smell; **x:**, disgust, &c.

## TEXTS.

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### PREFACE TO THE TEXTS.

The greater part of the following examples belong to the type B (see 138), or careful Northern pronunciation. But they are preceded by examples of type A (= formal), and followed by examples of type C (= careless), all Northern. Within each type also, they are ranked, as far as possible, in a descending order of carefulness. After these some mixed examples are given. Where a stress-break (136) is not marked by any ordinary stop, it will be indicated by a vertical bar. Let the reader remember that short ī (87) and little ā (113) are mere off-glides of diphthongs and must never be spoken as independent syllables; also that the superposed <sup>r</sup> has no sound at all in itself, but is used to indicate that the subjoined vowel is coronal. The brackets ( ) indicate that the enclosed sound, though articulated, is not separately heard; whilst the brackets [ ] indicate that the enclosed sound, though heard, is not fully articulated, *i.e.* is more or less inferred or subjective (64, 70, 101). Remember that here θ, ɛ, ð are obscurations of e, a, ɑ, or neighbouring sounds (98), and are not far removed from them in articulation, and that each of them retains some more or less vague suggestion of its neighbourhood to these sounds respectively.

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**Type A (138).****Authorised Version of the Bible.****Psalm XXIII, 1-4.**

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

**Psalm XXV, 1-3.**

Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee; let me not be ashamed, let not mine enemies triumph over me. Yea, let none that wait on thee be ashamed, let them be ashamed which transgress without cause.

**Matt. V, 3-9.**

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are they that mourn; for they shall be comforted. Blessed are the meek; for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness; for they shall be filled. Blessed are the merciful; for they shall obtain mercy. Blessed are the pure in heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God.

taip e:ł, paregraf wan Өł:ti e:t.

ɔ:θəraizd vł:ʃan ov ðe baibl.

ðe twenti Өł:d sa:m, frøm ðe fł:st tu ðe fo:łθ vł:s.

ðe lɔ:d iz mai ʃephłd; ai sal nöt wønt. hi:  
me:ksθ mi: tu lai daun in grim pastjaz; hi: li:deθ mi:  
bi:said ðe stil wɔ:tłz. hi: re:sto:reθ mai soł; hi: li:deθ  
mi: in ðe pa:łd ov raitjasnes | fɔ: hiz ne:imz se:łk.  
je:ł, ðo: ai wɔ:k Өru ðe vali ov ðe fado  
ov ðeθ, ai wil fi:f no: i:vil: fɔ: ðau ðit wiθ<sup>1</sup> mi:; ðai rød  
end ðai staf | ðei kampfłt mi:.

ðe twenti fiftθ sa:m, frøm ðe fł:st tu ðe  
Өł:d vł:s.

Antu di:, o: lɔ:d, du ai lift ʌp mai soł. o: mai  
gød, ai trast in di:; let mi nöt bi: ɔ'ʃe:imød, let not  
main enemiz traianf o:łł mi:. je:ł, let nañ ðet weit  
on di: bi[j] ɔ'ʃe:imød; let ðem bi[j] ɔ'ʃe:imød | hwitʃ trans-  
'gres wiθ'aut<sup>1</sup> kɔ:z

ðe fiftθ tʃaptar ɔ: maθju, frøm ðe Өł:d tu ðe  
nainθ vł:s.

blesed ɔ:ð ɔ: pur in spirit; fɔ: ðe:łz iz ðe kin-  
dam ɔ: hevn:. blesed ɔ: ðe:ł ðet mo:łn; fɔ: ðe:ł  
sel bi kampfłtød. blesed ɔ: ðe:ł mi:k; fɔ: ðe:ł sel  
in'herit di: ʌ:θ. blesed ɔ: ðe:ł hwitʃ du hɔ:ngar end  
Өł:st aftar raitjasnes; fɔ: ðe:ł sel bi filəd. blesed  
ɔ: ðe:ł mł:si:ful; fɔ: ðe:ł sel ɔ:b'te:łn mł:si. blesed  
ɔ: ðe:ł pjur in hɔ:t; fɔ: ðe:ł sel si: gød. blesed ɔ:  
ðe:ł pi:sme:kłz; fɔ: ðe:ł sel bi kɔ:łed ðe tʃildren ov gød.

<sup>1</sup> I cannot feel that θ is the common N. Eng. pronunciation.—E. L. J.

## The Lord's Prayer.

Matt. VI, 9-13.

Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen

I. Cor. XIII, 4-10

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

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From the "Te Deum" of the English Prayer-book.  
We praise thee, O God; we acknowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.

ðe lɔ:dz pr̄:t.

ðe sikstθ t̄saptar ða maθju, fr̄om ðe nainθ tu ðe  
θl̄:ti:nθ v̄l̄:s.

aū fa:ðl̄ | hwits ɔ:t in hevn:, haloed bi: ðai  
neim. ðai k̄ydam kam. ðai wil bi ðan | in ʌ:θ  
az it iz in hevn:. giv ʌs ðis dei | aū de:li bred.  
and f̄'giv ʌs aū dets, az wi: f̄'giv aū detl̄z.  
and li:d ʌs not intu tem'te:ʃn, bat di'livar ʌs from  
irvl. f̄: ðain iz ðe k̄ydam, and ðe paur, and ðe  
glori, for evl̄. ei'men.

ðe θl̄:ti:nθ t̄saptar | ov ðe f̄:st i'pisl tu ðe  
kv'rinθjənz, fr̄om ðe fo:θ tu ðe tenθ v̄l̄:s.

t̄sariti safareθ log, and iz kaind; t̄sariti envieθ  
not; t̄sariti v̄onteθ not itself, iz not pafed ʌp, ðaθ  
not bi'heiv itself ʌn'si:mli, si:keθ not har o:n, iz not  
izili pro'vo:kt, θiŋkeθ no: i:vil; ri'dzɔiseθ not in in'ikwiti,  
bat ri'dzɔiseθ in ðe tru:θ; bersθ ɔ:l θiŋz, bi'li:vθ ɔ:l  
θiŋz, ho:peθ ɔ:l θiŋz, en'dju:reθ ɔ:l θiŋz. t̄sariti  
nev̄l̄ feileθ; bat hwedl̄ ðe bi profisiz, ðei sel  
feil; hwedl̄ ðe bi t̄aŋz, ðei sel si:s; hwedl̄  
ðe bi noledz, it sel vanis e'we:l̄. f̄ wi: no:  
in p̄:t, and wi: profisai in p̄:t. bat hwen dat hwits  
iz p̄:fekt iz kam, ðen dat hwits iz in p̄:t sal bi  
ðan e'we:l̄.

---

from ðe "ti: di:am" ov ði[j] iŋglis pr̄:buk.  
wi: pre:z ði: o: god; wi: ak'noledz ði: tu bi: ðe lɔ:ð.  
ɔ:l ði ʌ:θ ðaθ w̄l̄:sip ði:; ðe fa:ðar evl̄'lastin.

To Thee all angels cry aloud, the heavens and all the powers therein.  
 To Thee cherubim and seraphim continually do cry.  
 Holy, Holy, Holy, Lord God of Sabaoth;  
 Heaven and earth are full of the majesty of Thy glory.  
 The glorious company of the apostles praise Thee;  
 The goodly fellowship of the prophets praise Thee;  
 The noble army of martyrs praise Thee;  
 The holy church throughout all the world doth acknowledge Thee,  
 The Father, of an infinite majesty,  
 Thine honourable, true and only Son,  
 Also the Holy Ghost, the Comforter.

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A Hymn of Cardinal Newman.

Lead, kindly Light, amid the encircling gloom,  
 Lead Thou me on.  
 The night is dark, and I am far from home;  
 Lead Thou me on.  
 Keep thou my feet; I do not ask to see  
 The distant scene,—one step enough for me.

I was not ever thus, nor prayed that Thou  
 Shouldst lead me on.  
 I loved to choose and see my path—but now  
 Lead Thou me on.  
 I loved the garish day, and spite of fears,  
 Pride ruled my will: remember not past years.

tu ði: oɪl eɪndʒəlz krai ə'laud, ðe hevn:z end oɪl ðe  
pau̯áz ðe:r'in.

tu ði: tserubim and serefim | kən'tinjuəli du krai.  
ho:li, ho:li, ho:li, lɔ:d ɡəd ɒv sa'beɪθ;  
hevn and ʌ:θ ð: ful ɒv ðe madʒəsti ɒv ðai glori.  
ðe gloriæs kampeni ɒv ði: ə'posl:z preɪz ði:;  
ðe gudli felosip ɒv ðe prøføts preɪz ði:;  
ðe no:bl ð:mi ɒv mā:táz preɪz ði:;  
ðe ho:li tʃā:tʃ | θru[w]aut oɪl ðe wā:ld | dʌθ ak'nə-  
lədʒ ði:;  
ðe fa:ðā, ən ən infinit madʒəsti,  
ðain ənərebl, tru: end o:nlí san,  
o:lsø ðe ho:li go:st, ðe kəmfā:tā.

---

ə him ɒv kā:dinal nju:mən.

li:d kaindli lait, ə'mid ðj ən'sā:kliŋ glu:m,  
li:d ðau mi:[j] ən.  
ðe nait iz dā:k, end ai əm fā: frøm ho:m;  
li:d ðau mi:[j] ən.

ki:p ðau mai fi:t; ai du: nöt ask tu si:  
ðe distent si:n,—wan step i'na:f fō mi:.

ai wəz nöt evā ðas, nō pre:ið ðet ðau  
ʃudst li:d mi:[j] ən.

ai lāvd tu tʃu:z end si: mai pa:θ—bat nau  
li:d ðau mi:[j] ən.

ai lāvd ðe gə:ris deɪ, and spait ɒv fi:ɪz,  
praid ru:ld mai wil; ri'membā nöt past ju:ɪz.

So long Thy power hath blest me, sure it still  
 Will lead me on,  
 O'er moor and fen, o'er crag and torrent, till  
 The night is gone,—  
 And with the morn, those angel faces smile,  
 Which I have loved long since, and lost awhile.

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Declamation of Poetry and Drama.

Shakespeare, Merchant of Venice, act 4, scene 1.

*Portia.* The quality of mercy is not strained;

It droppeth as the gentle rain from heaven  
 Upon the place beneath. It is twice blessed;  
 It blesseth him that gives, and him that takes;  
 'Tis mightiest in the mightiest; it becomes  
 The throned monarch better than his crown;  
 His sceptre shews the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway;  
 It is enthroned in the hearts of kings,  
 It is an attribute to God himself;  
 And earthly power doth then shew likest God's  
 When mercy seasons justice.

From Milton's Paradise Lost.

Opening of Belial's speech in the infernal Council.

I should be much for open war, O peers,  
 As not behind in hate; if what was urged  
 Main reason to persuade immediate war,

so: løy ðai paur haθ blest mi:, sur it stil:  
 wil li:d mi:[j] on,  
 o:f mur end fen, o:f krag en(d) tørnt, til:  
 ðe nait iz gøn,—  
 and wiθ ðe mō:u, ðo:z eñndzal fe:sez smail,  
 hwitſ ai hev lavg løy sins, and løst e'hwail.

---

dækle'me:ʃn: ov po:etri end dra:me.  
 se:kspi:ʃ, mā:tʃent ov venis, akt fo:ʃ, si:n wan.  
 po:ʃie. ðe kwoliti ov mā:si iz not streñnd;  
 it drøpøθ az ðe džentl: re:in from hevn:  
 A'pon ðe ple:s bī'ni:θ. it iz twais blest;  
 it blesøθ him ðet givz, and him ðet te:ks;  
 tiz maitiest in ðe maitiest; it bī'kamz  
 ðe ðro:ned mō:lk betl: ðen hiz kraun;  
 hiz septl: so:z ðe fo:ʃ ov temp(,)ral pauʃ,  
 di:[j] atribjut tu o: end madgesti,  
 hweir'in døθ sit ðe dred end fir ov kijz;  
 bøt mā:si iz e'bav ðis septl:ad swei;  
 it iz en'ðro:ned in ðe hā:ts ov kijz,  
 it iz en atribjut tu gød him'self;  
 and ʌ:θli pauʃ døθ ðen so: laikest gødz |  
 hwen mā:si si:zanz džastis.

from miltanz paredais lost.

o:pnig ov bi:ljalz spi:tʃ in di:[j] in'fʌ:nl: kaunsl:  
 ai sud bi matʃ for o:pan wø:r, o: pi:ʃz,  
 az not bi'haind in he:t; if hwøt wøz ʌ:dgød  
 me:in rizan | tu pā:sweid i'mi:dgøt wø:

Did not dissuade me most, and seem to cast  
Ominous conjecture on the whole success;  
When he, who most excels in fact of arms,  
In what he counsels, and in what excels,  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.  
First, what revenge? The towers of Heaven are filled  
With armed watch, that render all access  
Impregnable: oft on the bordering deep  
Encamp their legions; or, with obscure wing,  
Scout far and wide into the realm of night,  
Scorning surprise. Or could we break our way  
By force, and at our heels all Hell should rise  
With blackest insurrection, to confound  
Heaven's purest light; yet our great Enemy,  
All incorruptible, would on his throne  
Sit unpolluted; and the ethereal mould,  
Incapable of stain, would soon expel  
Her mischief, and purge off the baser fire,  
Victorious. Thus repulsed, our final hope  
Is flat despair; we must exasperate  
The Almighty Victor to spend all his rage;  
And that must end us; that must be our cure,  
To be no more. Sad cure! for who would lose,  
Though full of pain, this intellectual being,  
Those thoughts that wander through eternity,  
To perish rather, swallowed up and lost  
In the wide womb of uncreated night,  
Devoid of sense and motion?

---

did not di'swe:ld mi mo:st, and si:m tu kast  
 omīnas kūn'dzεktjar | on ðe ho:l sak'ses;  
 hwen hi: hu: mo:st ek'selz in fakt ov ā:mz,  
 in hwōt hi kaunsalz, and in hwōt ek'selz  
 mis'trastful, graundz hiz karədʒ on dis'pē: |  
 and atā diso'lū:fan, az ðe sko:p  
 ov o:l hiz e:im, aftā sam dair ri'vendz.  
 fā:st, hwōt ri'vendz? da tauif ov hevn ī: fild  
 wiθ ā:med wōtj, ðet rendar o:l ak'ses  
 im'pregnabl; oft on ða bō:d(ā)riŋ di:p  
 en'kamp dē li:džanz; ᷑ wiθ o:bskjui wiŋ,  
 skaut fa:r end waid intu ðe relm ov nait,  
 skō:niŋ sā'praiz. ᷑ kud wi bre:k aui we:ʃ  
 bai fo:ʃ, end at aui hi:z o:l hel sud raiz |  
 wiθ blakest insa'reksfan, tu kon'faund  
 hevn:z pjurest lait; jet aui gre:t enəmi,  
 o:l inko'raptibl; wud on hiz ðro:n  
 sit aŋpo'lū:tēd; and di[j] i:θi:rial mo:ld,  
 in'ke:pəbl; ov ste:in, wud sun eks'pel  
 hā' mistʃif, and pā:dʒ of ðe be:sā' faiʃ,  
 vik'torjas. ðas ri'palst, aui fainal ho:p  
 iz flat dis'pē:; wi mast eg'zasparet  
 dj o:l'maiti viktā tu spend o:l hiz re:idz,  
 and ðat mast end as; ðat mast bi: aui kju:ʃ,  
 tu bi: no mo:ʃ. sad kju:ʃ! fō hu: wud lu:z,  
 ðo: ful ov per:in, dis intē'lektjual bi:ŋ,  
 ðo:z ðo:ts ðet wōndā' ðru: i:tā:niti,  
 tu per:is ra:ðā, swo:lo:d ʌp end lost |  
 in ðe waid wu:z ov aŋkri[j]'e:tēd nait,  
 di'vɔid ov sens end mo:fan?

## From a Sermon by C. H. Spurgeon.

When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk to thee (Prov. VI, 22).

To talk signifies fellowship, communion, familiarity. It does not say, "It shall preach to thee." Many persons have a high esteem for the Book; but they look upon it as though it were some strangely-elevated teacher, speaking to them from a lofty tribunal, while they stand far below. I will not in the least condemn such reverence, but it were far better if they would understand the familiarity of God's Word. It does not so much preach to us as *talk* to us. It is not, "When thou awakest, it shall lecture thee," or "it shall scold thee." No, no, "it shall *talk with thee*." We sit at its feet, or rather at the feet of Jesus, in the Word, and it comes down to us; it is familiar with us, as a man talketh to his friend. And here let me remind you of the delightful familiarity of Scripture in this respect,— that *it speaks the language of men*. If God had written us, a book in His own language, we could not have comprehended it, or what little we understood would have so alarmed us, that we should have besought that those words should not be spoken to us any more: but the Lord, in His Word, often uses language which, though it be infallibly true in its meaning, is not after the knowledge of God, but according to the manner of man. I mean this, that the Word uses similes and analogies of which we may say that they speak humanly, and not according to the absolute truth as God Himself sees it. As men conversing with

from a sā:man bai si: e:tʃ spā:dʒən.

hwen dāu go:est, it sel li:d di:; hwen dāu sli:est, it sel kip di:; and hwen dāu e'we:ikest, it sel to:k tu di: (prōvābz, tʃaptā siks, vā:s twenti tu:).

tu to:k signifaiz felofip, kom'ju:njan, famili'ariti. it dāz not sei:, "it sel prits tu di:." meni pā:sn:z hav e hai es'tim fō dē bu:k; bat de:i luk a'pən it | ez do: it wē sam stre:ndzli eliveitəd ti:tʃā, spi:king tu dēm from a lōfti trai'bju:nal, hwail de: stand fā: bi'lo: ai wil not in dē li:st kpn'dem satʃ revarens, bat it wē fā: betā | if de:i wud andā'stand dē famili'ariti ov gōdz wā:d. it dāz not so: māts prits tu as | az to:k tu as, it iz not "hwen dāu e'we:ikest, it sel lektjā di:," or "it sel sko:ld di:." no: no:, "it sel to:k wiθ di:." wi: sit et its fī:t, or ra:ðar, et dē fī:t ov dʒi:zəs, in dē wā:d, and it kāmz daun tu as: it iz fe'miljā wiθ as, az e man to:keθ tu hiz frend. and hi:k let mi ri'maind ju ov dē dī'laitful famili'ariti ov skriptjār | in dīs ris'pekt,— dēt it spi:ks dē lajwedz ov men. if gōd hēd ritn as e buk in hiz o:n lajwedz, wi kud not hēv kom-pri'hendēd it, o hwōt litl wi andā'stud wud hēv so: e'lāmd as, dēt wi fōd hēv bi'sot dēt do:z wā:dz fōd not bi spo:kān tu as eni mo:i; bat dē lō:d, in hiz wā:d, ofn: ju:zəz lajwedz hwits, do:[w] it bi: in'fālibli tru: in its mīniŋ, iz not aftā dē nōledz ov gōd, bat e'kō:diŋ tu dē manar ov man. ai mī:n dīs, dēt dē wā:d ju:zəz similiz end en'alōdžiz | ov hwits wi me: sei: | dēt de: spi:k hju:mānli, and not e'kō:diŋ tu di: absolvit tru:θ | az gōd himself si:z it. az men kōn'vā:sij wiθ

babes use their broken speech, so doth the condescending Word. The Book is not written in the celestial tongue, but in the *patois* of this lowland country, condescending to men of low estate. It feeds us on bread broken down to our capacity,—“on food convenient for us.” It speaks of God’s arm, His hand, His finger, His wings, and even of His feathers. Now, all this is familiar picturing, to meet our childish capacities; for the Infinite One is not to be conceived of as though such similitudes were literal facts. It is an amazing instance of divine love, that He uses homely parables so that we may be helped to grasp sublime truths. Let us thank the Lord of the Word for this.

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### Type B (138).

From a speech by Mr. Gladstone.

On the Death of John Bright.

These men [Mr. Cobden and Mr. Bright] had lived upon the confidence, the approval, and the applause of the people. The work of their lives had been to propel the tide of public sentiment. Suddenly there came a great occasion on which they differed from the vast majority of their fellow-countrymen. I myself was one of those who did not agree with them in the particular view which they took of the Crimean conflict. But I felt profoundly what must have been the moral elevation of the men who, having been nurtured through their lives in the atmosphere of popular approval and enthusiasm, could at a moment’s notice consent to part with the whole of that favour which

beibz | ju:z d̄e: bro:kān sp̄it̄s, so: d̄aθ d̄e kondi'sendij  
 wā:d. d̄e bu:k iz not ritn in d̄e si'lestjal tāj,  
 bat in d̄e patwa ov dis lo:lend kāntri, kondi'sendij  
 tu men ov lo: es'tet. it f̄idz as on bred bro:k̄en daun  
 tu au:k k̄e'pasiti,—“on fud k̄on'vinjent for as.” it sp̄iks  
 ov ḡodz ā:m, hiz hand, hiz fingā, hiz wiñz, and i:vn  
 ov hiz fedāz. nau oj dis iz fe'miljā piktjarij, tu  
 mi:t au:k t̄saildij k̄e'pasitiz; f̄o di infinit wan iz not  
 tu bi k̄on'si:vd ov | e:z d̄o: s̄at̄s si'militju:dz wā: litaral  
 fakts. it iz e:n e'me:zij instens ov di'vain lāv, d̄et hi  
 ju:zēz homli parebl:z | so: d̄et wi mei bi helpt tu grasp  
 sab'laim tru:dz. let as θājk d̄e l̄o:d ov d̄e wā:d  
 f̄o dis.

---

taip bi:, paregraf wan θā:ti e:t.  
 from e sp̄it̄s bai mistā gladstan.  
 on d̄e d̄eθ ov d̄zon brait.

dis men [mistā k̄obdan end mistā brait] had livd a'pon  
 d̄e k̄onfidens, di[j] e'pru:val, and di[j] e'plo:z ov d̄e pi:pli.  
 d̄e wā:k ov d̄e laivz hed bi:n | tu pro'pel d̄e taid ov  
 p̄ablik sentiment. sadenli d̄e ke:im e gre:t o'ke:zān |  
 on hwit̄s dei:difād from d̄e vast mā:džeriti ov d̄e  
 felo kāntrimen. ai mai'self wəz wan ov d̄o:z | hu: did  
 not e'gri: wiθ d̄em in d̄e p̄e'tikjulā vju: hwit̄s d̄e:  
 tuk | on d̄e krai'mi:[j]en k̄onflikt. bat ai felt pro'faundli | hwot  
 mast hav bi:n d̄e moral eli've:jsan ov d̄e men, hu:,  
 havij bi:n nā:tjād θru d̄e laivz in di[j] atmōsfi:r  
 ov p̄opjular e'pru:val end e:n'θju:zi[j]azm, kud et e moments  
 notis | k̄on'sent tu pā:t wid d̄e ho:l ov dat fei:vnā hwit̄s

they had hitherto enjoyed, and which their opponents thought to be the very breath of their nostrils.

I will not now refer to the remarkable and highly varied gifts of Mr. Bright except as to one minor particular; but I cannot help allowing myself the gratification of recording that Mr. Bright was, and that he knew himself to be, and that he delighted to be, one of the chief guardians among us of the purity of the English tongue. He knew how the character of the nation was associated with its language; and as he was in everything an Englishman, profoundly attached to the country in which he was born, so the tongue of his people was to him almost an object of worship; and in the long course of his speeches it would be difficult, indeed hardly possible, to find a single case in which that noble language, the language of Shakespeare and of Milton, did not receive an illustration from his Parliamentary eloquence.

It was the happy lot of Mr. Bright to unite so many and such distinguished intellectual gifts that, if we had had need to dwell upon them alone, we should have presented a dazzling picture to the world; but it was also his happy lot to teach us moral lessons, and by the simplicity, by the consistency, and by the unfailing courage and constancy of his life, to present to us a combination of qualities so elevated in their nature as to carry us at once into a higher atmosphere. It has thus come about that we feel that Mr. Bright is entitled to a higher eulogy than any that could be due to mere intellect, or than any that could be due to mere success. Of mere success he was indeed a conspicuous example; in intellect he might lay claim

ðe: had hidðtu en'dȝoid, and hwitſ ðer v'po:nents  
ðo:t tu bi: ðe veri breθ ov ðe nostrilz.

ai wil not nau ri'fā: tu ðe rimā:ksbl: and haili  
verid gifts ov mistā brait | eksept az tu wan mainā pē-  
'tikjulā; bat ai kanot help v'lau[w]ij mai'self ðe grati-  
fi'ke:san ov ri'kō:diŋ | ðet mistā brait wəz, and ðet hi nju:  
him'self tu bi:, and ðet hi dilaited tu bi:, wan ov ðe tſi:f  
gā:djən̄z v'maj as | ov ðe pjuriti ov ði[j] inglis tāŋ.  
hi: nju: hau ðe karektar ov ðe ne:san wəz v'sosie:təd  
wid its lagwedz; and az hi wəz in evriθij v'n inglis-  
men, pro'faundli v'tatſt tu ðe kāntri in hwitſ hi wəz  
bō:n, so: ðe tāŋ ov hiz pi:pl wəz tu him | ɔ:lmo:st v'n  
əbdzəkt ov wā:ſip; and in ðe ləŋ ko:is ov hiz spi:tſez |  
it wud bi difikalt, in'di:d hā:di possible, tu faind v  
singl: ke:s | in hwitſ ðat no:bl: lagwedz, ðe lagwedz  
ov feikspir and ov miltan, did not ri'si:v v'n ilas'tre:san  
from hiz pā:ls'mentari eləkwens.

it wəz ðe hapi lot ov mistā brait | tu ju'nait so: meni  
and satſ dis'tiŋwiſt intə'lektju[w]al gifts, ðet if wi hed had  
nid tu dwel a'pon ðem v'lō:n, wi: sud həv pri'zentəd  
v dazliŋ piktjā tu ðe wā:ld; bat it wəz əlso hiz hapi  
lot tu tī:tſ as mō:ral lesanz, and bai ðe sim'plisiti, bai  
ðe kōn'sistensi, and bai ði[j] ən'feriŋ kārədz and kōn'stensi  
ov hiz laif, tu pri'zent tu as v kōmbi'ne:san ov kwəlitiz so:  
əlive:təd in ðe neitjā | az tu kari as v't wan intu v  
hai:r atmōsfi:|. it haz ðas kām v'baut | ðet wi fi:l  
ðet mistā brait iz en'taitl:d tu v hai:r ju:lodzi | ðən eni  
ðet kud bi dju: tu mi:r intəlekt, ɔ: ðən eni ðet kud  
bi dju: tu mi:l sak'ses. ov mi:l sak'ses hi: wəz in'di:d  
a kōn'spikju:as eg'zampl:; in intəlekt hi mait le: kle:im

to a most distinguished place. But the character of the man lay deeper than his intellect, deeper than his eloquence, deeper than anything that could be described as seen upon the surface. The supreme eulogy which is his due is, I apprehend, that he lifted political life to a higher elevation and to a loftier standard. He has thereby bequeathed to his country the character of a statesman which can be made the subject, not only of admiration and of gratitude, but even of what I do not exaggerate in calling—as it has been well called already by one of his admiring eulogists—reverential contemplation.

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### Simple Historical Reading.

#### Old-English Institutions.

The larger kingdoms, such as Wessex and Mercia, were divided into shires; the smaller, such as Essex and Sussex, after they lost their own kings and were made part of one of the larger kingdoms, also became shires. Each shire was divided into smaller districts, called hundreds, which were larger or smaller in different parts of England. Each hundred contained a number of townships. The officer of the township was the town-reeve. He called the grown men of the township to meet in the town-moot. There they settled matters which concerned the township. If the town was defended by a mound, it was called a burgh, or borough, or bury, which are only different ways of saying one word, meaning *defence*. The head officer of a borough was called a borough-reeve. If the town was a place of trade he was often called a port-reeve.

tu  $\sigma$  mo:st dis'tiŋwɪst ple:s. bat ðe karektar 'ɒə ðə  
man le:ʃ di:pɒ ðən hiz intelekt, di:pɒ ðən hiz eləkwəns,  
di:pɒ ðən əniθiŋ ðət kud bi: dis'kraibd az sɪ:n ə'pən  
ðə sʌ:ʃes. ðə su:pri:m ju:lɒdʒi hwɪtʃ iz hiz dju: iz, aɪ  
apri'hend, ðat hi: liftəd po'litikal laif tu  $\sigma$  haiar eli've:ʃən  
and tu  $\sigma$  ləftiə standəd. hi: haz ðe:bai bi'kwi:ðd tu  
hiz kantri | ðə karektar ɒə  $\sigma$  stə:tsmen hwɪtʃ ken bi  
meɪd ðə sabdzəkt, not o:nli əv admi're:ʃən end əv gratitjud,  
bat i:vn əv hwot aɪ du: not eg'zadʒəret in kə:liŋ—az it  
haz bim wel kɔ:lð oɪl'redi bai wən əv hiz əd'mairiŋ ju:lɒdʒists  
—revə'renʃəl kəntem'ple:ʃən.

simpl: his'tɔ:rikl: ri:diŋ.

o:ld iŋglɪʃ insti'tju:ʃn:z.

ðə lā:dʒā kɪndəmz, sətʃ  $\sigma$  wəsəks end mā:sie, wē  
di'vaidəd intu fai:z; ðə smɔ:lā, sətʃ  $\sigma$  esəks end səsəks,  
aftā ðe:ʃ ləst ðər o:n kɪŋz | end wē me:ɪd pā:t əv  
wən əv ðə lā:dʒā kɪndəmz, əlso bi'ke:ʃm fai:z. i:ts  
fai:z wəz di'vaidəd intu smɔ:lā distrikts, kɔ:lð həndrədz,  
hwɪtʃ wē lā:dʒəl ə smɔ:lar in dif(ə)rent pā:ts əv iŋglənd.  
i:ts həndrəd kən'te:nd  $\sigma$  nəmbər əv taunfips. ði:  
əfisər əv ðə taunfip wəz ðə taunri:v. hi kɔ:lð ðə  
gro:n men əv ðə taunfip tu mi:t in ðə taunmu:t.  
ðe: ðe:ʃ setl'd matəz hwɪtʃ kɒn'sʌ:nd ðə taunfip.  
if ðə taun wəz di'fendəd bai  $\sigma$  maund, it wəz kɔ:lð  $\sigma$   
bā:g, ɔ: bəro, ɔ: beri, hwɪtʃ ar o:nli dif(ə)rent we:ʃ  
əv se:ʃiŋ wən wā:d, mi:niŋ di'fens. ðə hed əfisər  
əv  $\sigma$  bəro wəz kɔ:lð  $\sigma$  bərɔ:rɪ:v. if ðə taun  
wəz  $\sigma$  ple:s əv tre:ʃd, hi: wəz əfn kɔ:lð  $\sigma$  po:ʃtrɪ:v

The men of the township had to keep in repair the bridges and fortifications which the township contained; and if need were, they had to fight. The hundred was presided over by the hundred-man, or hundred-elder. Its meeting was the hundred-moot, and this dealt with the business of the hundred. The head of the shire was the ealdorman or alderman, who was placed over it by the king and wise men of the whole kingdom. Beside him, in Christian times, was the bishop; and the king was represented by the shire-reeve, or as we now call him, sheriff. The meeting of the men of the shire was called the shire-moot; there they settled all quarrels.

When war was to be made, or the country was invaded, word was sent to the ealdormen, each of whom sent word to the hundred-men of his shire to meet at an appointed place. Each hundred-man called on the town-reeves of his hundred. They assembled the men of each township. Every man between sixteen and sixty had to come. They ranged themselves in families and marched under the command of the reeve and the parish-priest to the meeting-place of the hundred. There they met the men of other townships, and forming one body, they marched under the hundred-man to the meeting-place of the shire, where the whole force of the shire was united under the lead of the ealdorman and the bishop, and then marched against the enemy, or joined the men of other shires, as the case might be. The whole force collected in this way was called the Fyrd.

A group of shires made the kingdom. This was governed by the king and his witenagemot, which means

ðe men ov ðe taunsip had tu ki:p in ri'pe: ðe bridȝez  
 end fō:tiñke:ʃn:z | hwits ðe taunsip kon'te:ñd: and if  
 ni:d wē:, ðe: had tu fait. ðe handred woz pri'zaidēd  
 o:va: bai ðe handredmen, ᷑ handred ȝeldā. its mi:tiȝ  
 woz ðe handredmunt, and ðis dælt wið ðe biznes  
 ov ðe handred. ðe hed ov ðe saiȝ woz ði[j] e'aldōman,  
 or ȝoldāmen, hu woz ple:st o:var it bai ðe kiȝ end  
 waiz men | ov ðe ho:l kiȝdam. bi'said him, in kristjen  
 taimz, woz ðe bisȝap; and ðe kiȝ woz reprí'zented bai  
 ðe fai:ri:v, or æz wi nau kɔ:l him, serif. ðe mi:tiȝ  
 ov ðe men ov ðe saiȝ woz kɔ:ld ðe fai:mu:t; ðe:  
 ðe: setl:ð o:l kwær:alz.

hwæn wō: woz tu bi me:id, ᷑ ðe kantri woz in-  
 've:ñdēd, wā:d woz sent tu ði[j] e'aldōmen, i:ts ov hu:m  
 sent wā:d tu ðe handredmen ov hiz saiȝ | tu mi:t et ȝn  
 ȝ'pointed ple:s. i:ts handredmen kɔ:ld on ðe taun-  
 ri:vz ov (h)iz handred. ðe:ji: ȝ'sembl:ð ðe men ov i:ts  
 taunsip. evri man bi'twi:n siksti:n end siksti had tu  
 kām. ðe:ri: re:ñdȝd ðem'selvz in familiz | end mā:tst  
 ȝndā ðe kō:mand ov ðe ri:v end ðe pari:pri:st | tu  
 ðe mi:ti:ple:s ov ðe handred. ðe: ðe:ri: met ðe men  
 ov ȝndā taunsips, and fō:miȝ wā:n bō:di, ðe:ri: mā:tst  
 ȝndā ðe handredmen tu ðe mi:ti:ple:s ov ðe saiȝ,  
 hwē: ðe ho:l fo:ls ov ðe saiȝ woz ju'naited | ȝndā ðe  
 li:d ov ði[j] e'aldōman end ðe bisȝap, end ðen mā:tst  
 ȝ'genst ði[j] ȝnəmi, ᷑ ðe:ri: dȝo:ind ðe men ov ȝndā sai:ȝ, az  
 ðe ke:s mait bi:. ðe ho:l fo:ls kō:lekted in ðis we:ȝ  
 woz kɔ:ld ðe fyrd.

a gru:p ov sai:ȝ me:id ðe kiȝdam. ðis woz  
 gavā:nd bai ðe kiȝ end hiz witena ḡ'mo:t, hwits mi:nz

“meeting of wise men.” It was made up of the king and the members of his family, the ealdormen, the archbishops, the bishops, and the king’s thegns. The king’s thegns had been originally the king’s servants, but were really the greater nobles. The witen-a-gemot elected the king: but it was quite a small body, even in the larger kingdoms.

In each English shire there was a quantity of land which belonged to the settlement, but had not been given to any one man. This was called folk-land. The king and the wise men used to make grants of this land, and the pieces thus granted were called bōcland, because they were given to their owners by “book,” or title-deed.

RANSOME.

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Reading aloud from a Newspaper, quickly.

Daily Mail, 22nd Oct. 1897.

Insects in Lapland.

Anyone who ‘hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the

“mi:tij *av* waiz men.” it woz me:id *ap* *av* *de* *ki:j* *and* *de* *membəz* *av* *hiz* *famili*, *di:j* *e:aldōmen*, *di:j* *ā:tʃ'bi:ʃaps*, *de* *bi:ʃaps*, *and* *de* *ki:jz* *θe:i:nz*. *de* *ki:jz* *θe:i:nz* *had* *bi:n* *o:ridzinali* *de* *ki:jz* *sā:vants*, *bat* *wer* *ri:ali* *de* *gre:tā* *no:bl:z*. *de* *witena* *gē:mo:t* *i:lekted* *do* *ki:j*; *bat* *it* *woz* *kwait* *a* *smo:l* *bōdi*, *i:vn:* *in* *de* *lā:dzā* *ki:ndamz*.

in its *inglis* *fail* *de* *woz* *a* *kwontiti* *av* *land* |  
*hwit:s* *bi:lond* *tu* *de* *setl:ment*, *bat* *had* *not* *bin* *givn*:  
*tu* *eni* *wan* *man*. *dis* *woz* *kō:ld* *fo:kland*. *de* *ki:j*  
*and* *de* *waiz* *men* *ju:st* *tu* *me:k* *grants* *av* *dis* *land*, *and*  
*de* *pi:sez* *ðas* *granted* *wē* *kō:ld* *bo:kland*, *bikō:z* *ðe:i*  
*wē* *givn*: *tu* *ðer* *o:nāz* *bai* “*bu:k*,” *ō* *taitl:di:d*.

ransam.

ri:di:g *a'laud* *frum* *a* *nju:zpepā*, *kwikli*.  
*de* *de:ili* *me:il*, *de* *twənti* *sekənd* *av* *ək'to:bā*,  
*e:ti:n* *nainti* *sevn*.

insekts in lapland.

eniwan *hu* *ho:ps* *tu* *me:k* *a* *kamfātəbl* *džā:ni*  
*in* *lapland* | *ʃod* *nəvā* *mek* *ða* *mis'te:k* *a* *ə'raivin*  
*ðē* | *i:kwipt* *əz* *ən* *ō:dinari* *tur:rist*. *its* *a* *kantri*  
*ðat* *a* *baunds* *in* *mas'ki:toz* *ən(d)* *nō:ts*, *and* *if* *ðāz* *a*  
*flai* *mo:l* *pā:sistent* *ðan* *ə'nādā* | *its* *a* *nō:t*. *a* *nō:t* *iz*  
*a* *smo:l* *kri:tjā* | *wiθ* *di:j* *əbstinasi* *av* *a* *hundred* *mas'ki:toz*,  
*and* *de* *pe:ʃn:s* *av* *ten* *dʒo:ibz*. *a* *mas'ki:to* *heraldz* *iz*  
*o:n* *a* *pro:tʃ wiθ* *a* *mənəsi:j* *bəz:z*. *hi* *həvāz* *ə'raund*,  
*and* *if* *di:j* *in'tended* *viktim* *iz* *kwik*, *de* *pest* *kən* *bi* *kild*,  
*and* *i:zili* *kild*; *ðo:* *av* *ko:ʃs*, *if* *de* *kri:tjāz* *a'tak*  
*in* *be'taljānz*, *de* *ho:l* *nəmbā* *ka:nt* *bi* *slə:tād*,  
*and* *viktari* *mast* *go:* *tu* *de* *meni*. *de* *nō:t* *ən* *di:j*

other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings? But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover, it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating leeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

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#### A fable told to children.

##### The Sow and the Wolf.

Once upon a time there was a sow which had a many little ones. One day a wolf was passing that way, and raising himself on his hind legs, he peeped over the side of the sty, and saw all the little sucking-pigs frisking

ādā hand, iz sailent and s'parentli hā:mls. hi: s'raivz anob'tru:sivli. hi stro:lz s'baut s bit, az if hi wā not in ðe list bit hā:ngri, bat o:nlī s litl plezn:tli iŋ-kwizitiv. hwot hā:ml knd sat̄s s smol θiŋ du: tu jū θik njted stō:kiŋ? bat ðe bi:k ov ðe nō:t iz loŋ, and havij tſo:zn: (h)iz ro:ndivu:, di o:mar ov dat bi:k prō:sidz tu baro wið it, wið s ri'zalt ðets o:ltā'gedā sā:priaizij, and sā:tenli most pe:infl:. ðe lap him'self ste:in (h)iz fe:s wið s mikstjār ov tair an(d) gris, hwitſ ðe kni:tjāz do:nt laik. mo:ro:var its s fakt | ðet ðe mas'ki:to en(d) nō:t do:nt s'se:il ðe ne:tivz s̄z ðe:i du stue:indzāz. s mask ov ðis ste:in, and s hā:ngkā:tſif, ple:st in'said ðe kap and left tu hā: daun bi'haind, ā ðe ne:tiv pri'kɔ:sn:. bat ðe tur:ist θiŋks ov "inglend, ho:m and bjuti," and probabli dazat reliſ dis'gaizij (h)iz kʌm'plekʃn: intu ðat ov s mju'lato, so: hi me:ks (h)im'self mizarabl bai trai[j]ig tu war s ve:il, samθiŋ laik s mitself, from hwitſ o:l ðe wā:ld luks laik milken(d)'wɔ:tā, and hi bri:ðz wiθ s safoketij fil:ij, s̄z if hi war on ðe point ov tſo:kiŋ b fe:ntin, ā dñ:ing samθiŋ i:kwali an'manli.

---

s fe:ibl to:ld tu tſildrən.

ðe sau and ðe wulf.

wāns a'pon s taim ðā woz s sau | hwitſ had s meni litl: wānz. wān ðe:i s wulf wāz pasinj ðat we:i, and rei:zij him'self on (h)iz haind legz, hi pi:pt o:vā ða said ov ðe stai, and so: o:l ðe litl: sakinpigz friskij

about. But their mother sow was there, and she was very strong; so the wolf dare not touch them, though he was nearly wild with hunger, and wanted badly to eat them up. So he pretended to be very friendly, and said, Good morning, Mrs. Sow, what a beautiful family you have got. I never saw any children so pretty; and I never saw a mother so kind and so attentive to the wants of her little ones. You must be very tired sometimes with all this house-work. Pray let me know what I can do for you. Perhaps you'd like to take a little walk this morning, while I look after the children. It would be quite a pleasure to me to serve so good a neighbour, I assure you. But the old Sow was much too wise to be deceived by the cunning crafty Wolf. So she said to him, You are very kind, Mr. Wolf, but I don't let anybody look after my children but myself. You are very fond of them, no doubt; and I know the reason why. So please begone, this very minute. Be off with you, I say. If you had been an honourable wolf, you never would have come here at all. So the Wolf, seeing that his wickedness was quite understood, slunk off with his tail between his legs, and hungrier than ever. But the little pigs remained with their kind and careful mother, and were quite safe.

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### Nursery Rhyme.

Cock Robin.

Who killed Cock Robin?

I, said the Sparrow, with my bow and arrow,  
I killed Cock Robin.

ə'baut. bat ðe mædā ðe sau woz ðe;; and si: woz  
 veri stroŋ; so: ðe wulf dē:nt tæt̄ ðæm, ðo: hi  
 woz ni:li waild wiθ hængð, and wəntəd badli tu it  
 ðæm əp. so: hi pri'tendəd tu bi veri frendli, and sed,  
 gud mō:niŋ misiz sau, hwət ə bju:tifol famili ju:v  
 gət. ai nevā so: eni tſildren so priti; and ai nevā  
 so: ə mædā so kaind | and so[w] ə'tentiv tu ðe wənts  
 ov hā litl wənz. ju məst bi veri tai:d sam'taimz  
 wið əl ðis hauswā:k. prei let mi no: hwət ai kān  
 du: fō ju. praps jud laik tu te:k ə litl wək ðis  
 mō:niŋ, hwail ai luk aftā ðe tſildren. it wəd bi  
 kwait ə plezā tu mi: tu sā:v so: gud ə nei:bā, ai  
 ə'ju:i ju. but ði old sau woz mat̄ tu: waiz tu bi  
 di'si:vd bai ðe kāniŋ krafti wulf. so: si sed tu him,  
 ju:f veri kaind mistā wulf, bat ai do:nt let enibodi luk  
 aftā mai tſildren bat mai'self. ju:f veri fənd ov ðæm  
 no: daut; and ai no: ðe ri:zn: hwai. so: pli:z bi'gon,  
 ðis veri minit. bi: of wiθ ju ai se:f. if ju hed  
 bi:m an ənarabl wulf, ju nevā wud əv kām hir  
 ə te:l. so: ðe wulf, si:[j]iŋ ðæt hiz wikednes wəz kwait  
 əndā:stud, slæpk of wiθ hiz te:l bi'twi:n (h)iz legz, and  
 hængrið ðæn evā. bat ðe litl: pigz n'i'me:nd wiθ  
 ðe kaind and kē:fol mædā, and wā kwait se:f.

---

nā:səri raim.

kok rəbin.

hu: kild kok rəbin?

ai, sed ðe sparo, wiθ mai bo: and aro,  
 ai kild kok rəbin.

Who saw him die?  
 I, said the Fly, with my little eye,  
 I saw him die.

Who caught his blood?  
 I, said the Fish, with my little dish,  
 I caught his blood.

Who'll make his shroud?  
 I, said the Beetle, with my thread and needle,  
 I'll make his shroud.

Who'll dig his grave?  
 I, said the Owl, with my spade and showl\*,  
 I'll dig his grave.

Who'll read the prayers?  
 I, said the Rook, with my little book,  
 I'll read the prayers.

Who'll be the clerk?  
 I, said the Lark, if it's not in the dark,  
 I'll be the clerk.

Who'll bear him to his grave?  
 I, said the Kite, if it's not in the night,  
 I'll bear him to his grave.

Who'll be chief mourner?  
 I, said the Dove, for I mourn for my love,  
 I'll be chief mourner.

\* Provincial for *shovel*.

hu: so: him dai?  
 ai, sed ðə flai, wiθ mai litl: ai,  
 ai so: him dai.

hu: kə:t (h)iz bləd?  
 ai, sed ðə fiʃ, wiθ mai litl: diʃ,  
 ai kə:t (h)iz bləd.

hu:l me:k (h)iz ʃraud?  
 ai, sed ðə bi:tł, wiθ mai θred ən(d) ni:dl,  
 ail me:k (h)iz ʃraud.

hu:l dig (h)iz gre:i:v?  
 ai, sed ði[j] aul, wiθ mai speɪd ənd faul,  
 ail dig (h)iz gre:i:v.

hu:l xi:d ðə prə:z?  
 ai, sed ðə ru:k, wiθ mai litl: bu:k,  
 ail xi:d ðə prə:z.

hu:l bi ðə klā:k?  
 ai, sed ðə lā:k, if its not in ðə dā:k,  
 ail bi ðə klā:k.

hu:l bē: him tu hiz gre:i:v?  
 ai, sed ðə kait, if its not in ðə nait,  
 ail bē: him tu hiz gre:i:v.

hu:l bi tʃif mo:lnā?  
 ai, sed ðə dʌv, for ai mo:ln f̥ mai lʌv,  
 ail bi tʃif mo:lnā.

Who'll sing a psalm?  
 I, said the Thrush, as I sit in my bush,  
 I'll sing a psalm.

Who'll toll the bell?  
 I, said the Bull, because I can pull,  
 I'll toll the bell.

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From "Framley Parsonage," a novel by Anthony Trollope.

[Mrs. Harold Smith, sister of Mr. Nathaniel Sowerby, visits Miss Dunstable, a rich maiden lady, on a matrimonial mission.]

S. I may as well break the ice at once. You know enough of Nathaniel's affairs to be aware that he is not a very rich man.

D. Since you do ask me about it, I suppose there's no harm in saying that I believe him to be a very poor man.

S. Not the least harm in the world, but just the reverse. Whatever may come of this, my wish is that the truth should be told scrupulously on all sides; the truth, the whole truth, and nothing but the truth.

D. *Magna est veritas*, as the Bishop of Barchester taught me long ago. But I forget the remainder.

S. The bishop was quite right, my dear, I'm sure. But if you go to your Latin, I'm lost. As we were just now saying, my brother's pecuniary affairs are in a bad state. He has a beautiful property of his own, which has been in the family for I can't say how many centuries—long before the Conquest, I know.

hu:l siŋ e sa:m?  
 ai, sed ðe ðraʃ, az ai sit in mai buʃ,  
 ail siŋ e sa:m.

hu:l to:l ðe bel?  
 ai, sed ðe bul, bikɔ:z ai kən pul,  
 ail to:l ðe bel.

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from "framli pā:s:ʌnədʒ," e nəvl: bai anθəni  
 tɾələp.

[misiz harald smiθ, sistar ov mistə nə'θanjal sauðbi,  
 vizits mis danstebli; a ritʃ me:dn: le:idi, on e matni-  
 'mo:nial misan.]

S. ai mei̯ e z wel bre:k ði[j] ais e t wans. ju no: i'naʃ  
 ov nə'θanjalz e'fə:z tu bi e'wə: ðet hiz not e  
 veri ritʃ man.

D. sins ju du: ask mi e'baut it, ai sa'po:z ðe:z no: hā:m  
 in se:[j]iŋ ðet ai bi'li:v him tu bi e veri pu:ʃ man.

S. not ðe li:st hā:m in ðe wā:ld, bat ðzast ðe ri'vā:s.  
 hwə:t'evā: me: kam ov dis, mai wiʃ iz ðet ðe tnu:θ  
 sud bi to:ld skru:pjalasli on o:ʃ saidz—ðe tnu:θ,  
 ðe ho:ʃ tnu:θ, and nəθiŋ bat ðe tnu:θ.

D. magna est veritas, az ðe bisap ov bā:tfestə to:t  
 mi loŋ e'go:. bat ai fo'get ðe ri'me:ndə.

S. ðe bisap wəz kwait xait, mai di:ʃ, aim fu:ʃ. bat  
 if ju go: tu ju:ʃ latin, aim ləst. az wi wā: ðzast  
 nau se:[j]iŋ, mai bradā:z pi'kjumjari e'fə:z or in e  
 veri bad stə:t. hi haz e bjurtiful propā:tī ov hiz o:n,  
 hwitʃ hez bi:n in ðe famili for ai kə:nt se:ʃ hau meni  
 sentjuriz—loŋ bi'fo:ʃ ðe kə:gkwest, ai no:.

D. I wonder what my ancestors were then.

S. It does not much signify to any of us what our ancestors were; but it's a sad thing to see an old property go to ruin.

D. Yes indeed, we none of us like to see our property going to ruin, whether it be old or new. I have some of that feeling already, although mine was only made the other day, out of an apothecary's shop.

S. God forbid that I should ever help you to ruin it. I should be sorry to be the means of your losing a ten-pound note.

D. *Magna est veritas*, as the dear bishop said. Let us have the truth, the whole truth, and nothing but the truth, as we agreed just now.

S. And that's what I wish. Of course my chief object is to secure my dear brother's happiness.

D. That's very unkind to poor Mr. Harold Smith.

S. Well, well, well, you know what I mean.

D. Yes, I think I know what you mean. Your brother is a gentleman of good family, but of no means.

S. Not quite so bad as that.

D. Of embarrassed means then, or anything you will; whereas I am a lady of no family, but of sufficient wealth. You think that if you brought us together and made a match of it, it would be a good thing for—for whom?

S. Yes, exactly.

D. But for whom? Remember the bishop now and his nice little bit of Latin.

S. For Nathaniel then. It would be a very good thing for him. Now that's honest, is it not?

D. ai w<sup>ā</sup>ndā hwōt mai ansestāz wē dēn.

S. it dazn:t mat̄s signifai tu eni ov as | hwōt aur ansestāz wē:; bat its e sad θiŋ tu si: en old prōpāti go: tu ru:in.

D. jes in'di:d, wi nan ov as laik tu si: aūl prōpāti goiŋ tu ru:in, hwēðar it bi old ̄ nju:. aiv sam ov ðat fi:liŋ o:l'xedi, o:l'do: main woz onli me:id di: ̄ndā de:i, aut ov en e'pōθekeriz sōp.

S. gōd fō'bid ðat ai sud evā help ju tu ru:in it ai sud bi sōri tu bi ðe mi:nz ov ju:l lu:zijg e ten paund no:t.

D. magna est veritas, az ðe di:īl bīsāp sed. let as hav ðe tru:θ, ðe ho:l tru:θ, and naθiŋ bat ðe tru:θ, az wi e'gri:d d̄zast nau.

S. and ðats hwōt ai wiſ. ov ko:ks mai t̄sif əbdzekt iz tu si'kju:̄l mai di:īl brāðāz hapines.

D. ðats veri ̄n'kaind tu pu:īl mistā harald smiθ.

S. wel, wel, wel, ju no: hwōt ai mi:n.

D. jes, ai θiŋk ai no: hwōt ju mi:n. ju:l brāðāz e dzentl:men ov gud famili, bat ov no: mi:nz.

S. nōt kwait so: bad eaz ðat.

D. əv əm'barest mi:nz dēn, or eniθiŋ ju wil; hwer'az aim e le:īdi ov no: famili, bat ov sa'fisn:t welθ. ju θiŋk ðat if ju bro:t as tu'gedā | ənd me:id e mat̄s ov it, it wud bi: e gud θiŋ fō:—fō: hu:m?

S. jes, eg'zaktli.

D. bat fō hu:m? ri'membā ðe bīsāp nau, and hiz nais litl: bit ov latin.

S. fō nō'θanjal dēn. it wud bi: e veri gud θiŋ fō him. nau ðats ərest, iz it nōt?

D. Yes, that's honest. And did he send you here to tell me this?

S. Well, he did, that and something else.

D. And now let's have the something else. You were going to tell me how well he would use me, no doubt.

S. Something of that kind.

D. That he wouldn't beat me; or spend all my money, if I got it tied up out of his power; or look down on me with contempt because my father was an apothecary. Was that it?

S. I was going to tell you that you might be more happy as Mrs. Sowerby of Chaldicotes than you can be as Miss Dunstable—

D. Of Mount Lebanon. And had Mr. Sowerby no other message to send? Nothing about love, or anything of that sort? I should like to know, before taking such a leap.

S. I do believe that he has as true a regard for you as any man of his age ever does have—

D. For any woman of mine. That's not putting it in a very devoted way, certainly; but I'm glad to see you remember the good bishop's maxim.

S. What would you have me say? If I told you he was dying for love, you would say I was trying to cheat you. And now, because I don't tell you so, you say he is wanting in devotion. I must say you are hard to please.

D. Perhaps I am very unreasonable. As for expecting the love of a man who condescends to be my husband, that, of course, would be monstrous.

D. jes, dats onest. an(d) did hi send ju hi:ł tu tel mi dis?

S. wel, hi did, dat and samθiŋ els.

D. and nau lets hav ðe samθiŋ els. ju wā go:ŋj to tel mi hau wel hi wud ju:z mi, no: daut.

S. samθiŋ ov dat kaind.

D. dat hi wudn:t birt mi; ɔ: spend o:l mai mani, if ai gøt it taid ʌp aut ov hiz pauł; ɔ: luk daun on mi wiθ kon'temt | bi'kø:z mai fa:ðł wøz en e'poθekeri. wøz dat it?

S. ai wøz go:ŋj tu tel ju dat ju mait bi mo:ł hapi | az misiz saułbi ov tſaldiko:ts | dan ju kan bi eż mis danstebł—

D. ov maunt lebenan. and had mistā saułbi no: ʌdā mesedz tu send? nłθiŋ e'baut łav, or eniθiŋ ov dat sɔ:t? aid laik tu no: bi'fɔ:ł teikjŋ satʃ e li:p.

S. ai du: bi'li:ł hi haz eż tñu: e ri'gå:ł fñ ju: | eż eni man ov hiz eñdž evā daz hav—

D. for eni wumen ov main. dats nøt putiŋ it in e veri di'vo:tød we:ł, sā:tanli; bat aim glad tu si: ju ri'membł ðe gud bisłaps maksim.

S. hwøt wud ju hav mi se:ł? if ai to:łd ju hi wøz daiŋ fā łav, ju wud se:ł ai wøz tñaiŋ tu tñit ju. and nau, bi'kø:z ai do:łt tel ju so:, ju se:ł hiz wøntiŋ in di'vo:ʃan. ai małst se:ł ju:ł hå:ł tu pliz.

D. pā'haps aim veri an'ri:zna:ł. az for eks'pektiŋ ðe łav ov e man hu køndi'sendz tu bi: mai høzbend, dat, ov kɔ:łs, wud bi mənstras.

S. Now, my dear Miss Dunstable!

D. I feel indeed that I ought to be obliged to your brother for sparing me the string of complimentary declarations which are usual on such occasions. He, at any rate, is not tedious—or rather you on his behalf. No doubt his time is so occupied with his parliamentary duties that he cannot attend to this little matter himself.

S. He was coming here himself, but I advised him not to do so.

D. That was so kind of you!

S. I thought that I could explain to you more openly and more freely what his intentions really were.

D. Oh I've no doubt that they are honourable. He does not want to deceive me in that way, I am quite sure.

S. Upon my word, you would provoke a saint.

D. I am not likely to get into any such company by the alliance that you are now suggesting to me. There are not many saints usually at Chaldicotes, I believe; always excepting my dear bishop and his wife.

S. But my dear, what am I to say to Nathaniel?

D. Tell him, of course, how much I am obliged to him.

S. Do listen to me one moment. I dare say I have done wrong to speak to you in such a bold unromantic way.

D. Not at all. The truth, the whole truth, and nothing but the truth,—that's what we agreed on.

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S. nau, mai di:<sup>i</sup> mis dānstebl!

D. ai fil in'di:d ðet ai o:t tu bi v'blaidzd tu ju:l brādā |  
fō sperij mi: ðe strīj ov kompli'mentari dekla'reisn:z |  
hwits ā ju:zual on satj v'ke:zanz. hi: e teni re:t,  
iz not ti:djas—or ra:ðā ju: | on hiz b'i:ha:f, no: daut  
hiz taimz so: okjupaid wiθ hiz pā:le'mentari djutiz |  
ðet hi kanot e'tend tu dis litl: matā him'self.

S. hi: woz kaminj hi:<sup>i</sup> him'self, but ai e'd'vaizd him not  
tu du: so.

D. ðat woz so: kaind ov ju!

S. ai θo:t ðet ai kud eks'ple:in tu ju mor o:pānli | vnd  
mo:l friili | hwet (h)iz in'tenjsn:z xi:ali wē:.

D. o: aiv no: daut ðet ðe:u onrebl. hi: dazn:t  
wont tu di'si:v mi[j] in ðat we:ī, aim kwait su:ī.

S. A'pōn mai wā:d, ju wud pro'vo:k e se:nt.

D. aim not laikli tu get intu eni satj kāmpenj | bai di:  
e'laiens ðet ju:<sup>i</sup> nau sa'dzestij tu mi. ðer  
Ā not meni se:nts ju:zuali et tsaldikots ai bi'li:v;  
olwez ek'septij mai di:<sup>i</sup> bisap vnd hiz waif.

S. bat mai di:<sup>i</sup>, hwet em ai tu se: tu nə'θanjal?

D. tel him, ov ko:is, hau matj aim v'blaidzd tu him.

S. du: lisn: tu mi wan moment. ai dē: se:if aiv dān  
ra:j tu spiik tu ju in satj e bo:ld an:ō'mantik we:ī.

D. not e tol. ðe tru:θ, ðe ho:l tru:θ, and na:θij  
bat ðe tru:θ, ðats hwet wi[j] e'gri:d on.

From "The Pickpocket," comedy, by G. P. Hawtrey.

Characters:

**GREGORY GRUMBLEDON**, imaginary invalid.

**FREDA**, his niece (assisting him to alight from bath-chair).

**F.** Carefully, Uncle Gregory. Carefully out of the chair.

**G.** Chair, do you call it? I call it a perambulator. Where are you taking me? I'm not going into that stuffy hotel. I want to sit down.

**F.** Then let us stay outside. What a lovely place! I think you'll enjoy sitting out here.

**G.** No, I shan't, I shan't enjoy anything. I shall catch my death of cold. But anything is better than those unwholesome rooms. I'm feeling faint. I'm sinking! I know why it is! It's because I could eat no breakfast, no breakfast at all.

**F.** Why, Uncle Gregory! you had ham and eggs, and a chop, and an omelette.

**G.** Well but you know what I mean. Of course I forced myself to eat a little food; but I didn't enjoy it. I didn't enjoy it a bit.

**F.** I certainly thought you enjoyed your breakfast, uncle.

**G.** I tell you I did not. The fact is, I'm feeling frail, very frail.

**F.** Oh, Uncle Gregory, don't say that.

**G.** Ah, my pet, you're a good child. You will be sorry, eh? —a little sorry when I die? You will come here some day and strew flowers over my little grave?

**F.** Uncle Gregory, don't! Cheer up! Come now, where shall we sit?

from "đe pikpoket," komedi, bai dži: pi: hɔ:tri.

karektāz.

gregari grambldan, i'madžinari invalid.

fri:de, hiz nis (ə'sistij him tu ə'lait from baθ tʃe:).

F. kē:fuli, ʌŋkl: gregari. kē:fuli aut ov đe tʃe:.

G. tʃe:, dju ko:l it? ai ko:l it ə par'ambjuletā. hwe:ə  
ə ju te:kiŋ mi? aim nət go:ŋ intu θat staf  
ho'tel. ai wɔ:nt tu sit daun.

F. đen let əs steri aut'said. hwot ə lavli ple:s! ai θiŋk  
jul ən'džoi sitij aut hi:ʃ.

G. no: ai ſant, ai ſant ən'džoi eniθiŋ. ai ſl: kats  
mi deθ ov ko:ld. bat eniθiŋz betā đen đo:z  
ʌn'ho:lsam ſumz. aim fi:liŋ fe:nt. aim ſiŋkiŋ!  
ai no: hwai it iz. its bi'ko:z ai kɒd i:t no: brekfest,  
no: brekfest ə to:l.

F. hwai, ʌŋkl: gregari! ju had ham ənd əgz, and ə tʃəp,  
and ən əmilet.

G. wel bat ju no: hwot ai mi:n. ov ko:ʃs ai fo:kst  
mi'self tu i:t ə litl fu:d; bat ai didnt ən'džoi it. ai  
didnt ən'džoi it ə bit.

F. ai sā:tənli θo:t ju ən'džoid jɒ brekfest ʌŋkl:.

G. ai tel ju ai didnt. đe fakt iz aim fi:liŋ fre:ʃl,  
veri fre:ʃl.

F. o:, ʌŋkl: gregari, do:nt ſe:ʃ dat.

G. a: mai pet, ju:r ə gud tʃaɪld. ju:l bi ſori, ei?  
—ə litl: ſori, hwen ai dai? ju:l kám hi:f ſam  
de:ʃ | ənd ſtu: flau[w]ʌz o:vʌ ſai litl: gre:ʃv?

F. ʌŋkl: gregari, do:nt. tʃi:r ʌp! kám nau, hwé:  
ʃl: wi sit?

G. Yes, dear; where shall we cheer up? We must try and find some corner where there is no draught. This seems the best place.

F. It's very pleasant here.

G. Pleasant! Ugh! Suppose it comes on to rain.

F. Oh no, it won't rain. And if it did, we could go in.

G. In? Go in? You want to choke me! You grudge me Heaven's blessed breath! Ah! there's a draught here. Oh I see what it is. They've left the gate open. I feel it distinctly. Where's my comforter?

F. Here it is, uncle. But I don't feel any draught.

G. No draught! I tell you there's a hurricane. And I believe the ground's damp too. My feet are like stones.

F. Wait a minute, uncle. I'll run and fetch a footstool. (*Exit F.*)

G. I wish I hadn't come to this miserable place. I shall never get better here. I'll go away to-morrow. I wonder how long that girl will be before she brings the footstool. I feel the deadly chill creeping up my legs. Ah, here she comes at last. (*Re-enter F.*) Freda, why do you leave me all alone. You don't know what might happen to me.

F. I won't leave you, uncle dear. See, here's a footstool, and a rug.

G. Ah, that's better. I begin to think this place will agree with me. I'm afraid it will. I feel better already.

F. Oh, I am so glad.

G. Yes, and I've got such a capital idea. I've hit on a plan of finding out what is really the matter with me.

F. What a blessing that would be!

G. jes di:<sup>i</sup>; hwé: fl: wi tʃir ʌp? wi mas t̄ai  
end faind s̄am k̄oná hwé d̄éz no: draft. dis  
s̄i:mz d̄e best ple:s.

F. its veri pleznit hi:<sup>i</sup>.

G. plezn:t! ʌ:ix! sʌ'po:z it k̄amz ən tu re:ín.

F. o: no:, it wo:nt x̄e:ín. and if it did, wi kud go: in.

G. i:m? go: i:m? ju w̄antu tʃo:k mi! ju gradz mi  
hevñ:z blesed bréθ! a!: d̄éz ə draft hi:<sup>i</sup>.  
o: ai si: hwot it iz. d̄e:ív left d̄e get o:pn. ai fi:l  
it dis'tiŋktli. hwé:z mai k̄amfá:t?

F. hir it iz ʌŋkl:. b̄at ai do:nt fi:l eni draft.

G. no: draft! ai tel ju d̄áz ə harikeín. and ai  
bi:li:v d̄e graundz damp tu:. mai fit ʌ laik sto:nz.

F. weit ə minit ʌŋkl:. ail r̄an end fetʃ ə fut-  
stul. (egxit F.)

G. ai wiʃ ai hadn:t k̄am tu dis mizarsbl ple:s. ai fl:  
nevʌ get betʌ hi:<sup>i</sup>. ail: go: ə'we:í tu'mero. ai wʌndʌ  
hau loŋ dat ḡá:l al bi: | bi'fo:z si briŋz d̄e futstul.  
ai fi:l d̄e dedli tʃil kri:pɪŋ ʌp mai legz. a:, hi:<sup>i</sup>  
si k̄amz ət last. (ri[j]entʌ F.) Fridz, hwai du ju  
li:v mi o:l ə'lo:n. ju do:nt no: hwot mait hapn:  
tu mi.

F. ai wo:nt li:v ju, ʌŋkl: di:<sup>i</sup>. si:, hi:<sup>i</sup>z ə futstul,  
and ə rag.

G. a:, d̄ats betʌ. ai bi'gin tu θiŋk dis ple:s will ə'gri:  
wiθ mi. aim ə'fre:d it wil. ai fi:l betʌ o:l'nedi.

F. o:, aim so: glad.

G. jes, end aiv got s̄atʃ ə kapitl: aí'di:e. aiv hit ən ə  
plan ov faindij aut hwots xi:ali d̄e matʌ wiθ mi.

F. hw̄et ə blesinj dat wud bi:!

G. Yes! You see Dr. James is afraid to tell me. Of course I know what that means. It's something very serious.

F. O uncle, I hope not.

G. Yes, it is. He's afraid to tell me for fear of the shock, but he has written all about my case to the doctor here. I've got the letter here in my pocket. Here it is.

F. But you surely wouldn't open the letter?

G. In the cause of truth, my child,—in the cause of truth I might venture.

F. Oh please, don't do it.

G. Why not? Eh? Why not?

F. Dear Uncle Gregory, don't.

G. Ah, you fear the effect upon me. But you don't know me. Ill as I am, my nerves all shattered, yet I can be brave. I will be like a soldier standing in the breach.

F. You are exciting yourself, uncle.

G. You are timid, my child. You are frightened to death. Take courage from me. There! The deed is done! Let me see. At last! At last! "Dear Sir, I send you "a patient who is incurable"—Oh! Oh! (*Drops letter.*)

F. Oh Uncle Gregory, impossible! (*Picks up letter.*)

G. Oh, I knew it. I'm fainting. I can't read any more.

F. Then I will. "He is one of those men who fancy "themselves ill, and conjure up in their imaginations "every conceivable ailment. The simple truth is that "he is in robust health."

G. Robust? I robust? Look at me. Am I robust? How dare he?

G. jes! ju si: dəktə dze:imz iz ə'freɪd tu tel mi. ov  
ko:z ai no: hwot dat mi:nz. its samθiŋ veri  
sirias.

F. o: ʌŋkl:, ai ho:p nət.

G. jes it iz. hi:z ə'freɪd tu tel mi:, fə fir ov də ſək,  
bat hi:z xitn: ə:l ə'baut mai ke:s tu də dəktə  
hi:z. aiv gət də letə hi:z in mai poket. hi:r it iz.

F. bat ju fu:li wudn:t o:pn: də letə.

G. in də ko:z ov tru:θ mai tʃaɪld,—in də ko:z ov tru:θ  
ai mait ventjə.

F. o: pli:z, do:nt du: it.

G. hwai nət? ei? hwai nət?

F. di:r ʌŋkl: gregəri, do:nt.

G. a:, ju fu:z də e'fekt ə'pən mi:. bat ju do:nt no:  
mi. il əz ai am,—mai nə:vz ə:l ſatəd—jet ai kən  
bi brei:v. ail bi: laik ə so:ldjə standin in də  
brɪ:tʃ.

F. jur ek'saitiŋ jɒ'self ʌŋkl:.

G. ju:k timid mai tʃaɪld. ju ʌ fraitn:d tu dəθ.  
te:k kə:redʒ from mi:. də! də di:d iz dən!  
let mi: si:. at last! at last! “də:k sə:, ai ſend ju  
“ə pe:ſent hu iz in'kju:rebl”—o!: o!: (drəps letə.)

F. o: ʌŋkl: gregari, im'posibl! (piks ʌp letə.)

G. o:, ai nju: it. aim fei:ntiŋ. ai kə:nt nə:d eni mo:k.

F. dən ai wil. “hi: iz wən ov də:z men | hu fansi  
“dəm'selvz il, and kəndzər ʌp in də:r imadzi'ne:ʃn:z |  
“əvri kən'si:vebl e:ilment. də ſimpl: tru:θ iz | dət  
“hi: iz in ro'bəst helθ.”

G. ro'bəst? ai ro'bəst? luk ət mi. am ai ro'bəst? hau  
də: hi?

F. (*Reads on.*) "If he insists on it, give him harmless "medicines, and keep him at Southborne as long as "you can."

G. The monster! The ignoramus! The quack! My blood boils! Freda, my dear, help me into the hotel and get me a composing draught.

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### Small Talk.

Good morning! I hope you have slept well.  
 No, I've had a very bad night, I'm sorry to say.  
 Sorry to hear that. What was the matter?  
 There was some merry-making next door, and they kept it up until three o'clock in the morning.  
 What a pity! Shall we have breakfast now?  
 Yes, I'm ready. What shall we have?  
 I don't mind. What can we get?  
 Waiter, what can we have for breakfast?  
 Chop, sir, steak, bacon and eggs, cold meat, cold fowl,—  
 Suppose we try bacon and eggs. What do you say?  
 O, I'm quite agreeable. Shall we have tea or coffee?  
 I prefer coffee, if you don't mind.  
 Not at all. They're both the same to me.  
 Waiter, bring bacon and eggs and coffee for two.  
 Yes, sir. Hot milk or cold milk, sir?  
 Hot milk, please, and some dry toast, and some fresh rolls.  
 I hope he won't be long. I fancy it's getting late.  
 Why, what time is it?  
 I don't know. My watch has stopped. I forgot to wind it.

F: (ri:dz ən.) "if hi in'sists ən it, giv him hā:mləs  
 "medsniz, and kip him et sauθbo:ln | az ləj əz  
 "ju kan."

G. də mənsta:, di[j] igno're:mas, də kwak! mai bləd  
 boilz! fri:de mai di:, help mi[j] intu də ho'tel, an(d)  
 get mi ə kəm'po:ziŋ draft.

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Smo:l tə:k.

gud mō:niŋ! ai ho:p juv slept wel.  
 no:, aiv had ə veri bad nait | aim sori tu sei.  
 sori tu hi: dat. hwət woz də matə?  
 də woz sam merime:ikŋ neks(t) do:, an(d) də: kept  
 it əp əntil əri: v'klok in də mō:niŋ.  
 hwət ə piti! sal wi hav brəkfest nau?  
 jes, aim redi. hwət sl: wi hav?  
 ai do:nt maind. hwət kən wi gət?  
 we:tə, hwət kən wi hav fə brəkfest?  
 tʃəp sə:, ste:k, be:kn ən əgz, ko:ld mi:t, ko:ld faul,—  
 sə:po:z wi t'ai be:kən ənd əgz. hwət dju sei?  
 o:, aim kwait ə'grɪ:abl. sal wi hav ti: ɔ: kəfi?  
 ai pri'fə kəfi, if ju: do:nt maind.  
 nət ə tol. də:lə bo:θ də sei:m tu mi:.  
 we:tə, brig be:kən ənd əgz, and kəfi fə tu:.  
 jisə. hot milk ə ko:ld milk sə?  
 hot milk pli:z, ənd sam dəai to:t, and sam frəs xərlz.  
 ai ho:p (h)i wə:nt bi ləj. ai fansi its gətij le:t.  
 hwai, hwət taim iz it?  
 ai do:nt no:. mai wə:tʃ əz stəpt. ai fə'gət tu waind it.

Well, mine's not much better. It wants cleaning. Sometimes it gains and sometimes it loses; so I never know the time exactly.

I fancy it's about nine o'clock. Waiter, what's the time? It struck nine about five minutes ago, sir.

We shall have to hurry. Our train is at 9.45.

How far is it to the station?

It's about ten minutes' walk from here.

This toast won't do. I asked for dry, and you've brought it buttered.

This bacon's very nicely cured, don't you think?

Yes, I'd sooner have it smoked than salted.

Waiter! Bill, please. We're going directly.

The bill's here, sir, when you're ready.

Thanks. Can you give me change? I want 11 s. 6 d. from you.

Here it is, sir. Thank you, sir. Good day, gentlemen.

---

Is there any letter for me this morning?

No, none yet; the postman has not come.

When does he generally come?

About eight o'clock, generally; but this morning he is late.

I am expecting a letter from a particular friend.

Do you ever hear from your friends in America now?

Yes, sometimes, but not very often.

There's a ring at the door. Perhaps it's the postman.

No, he's just gone past without calling.

When will the next delivery be?

There is a delivery about every two hours until 9 o'clock.

w<sup>ɛ</sup>l, mainz not m<sup>æ</sup>t<sup>ʃ</sup> b<sup>ɛ</sup>ta. it w<sup>ɔ</sup>nts kli:nij. sam-taimz it ge:inz | and samtaimz it lu:zez; so ai nev<sup>λ</sup> no: d<sup>ø</sup> taim eg'zaktli.

ai fansi its v'baunt nain a kl<sup>ø</sup>k. we:t<sup>λ</sup>, hw<sup>ɔ</sup>ts d<sup>ø</sup> taim? it st<sup>λ</sup>ak nain v'baut faiv minits v'go: s<sup>λ</sup>.

wi: fl: hav tu hari. auf t<sup>ɛ</sup>inz et nain f<sup>ɔ</sup>:ti faiv. hau fur iz it tu d<sup>ø</sup> ste:fn?

its v'baut ten minits w<sup>ɔ</sup>rk fr<sup>ɔ</sup>m hi:<sup>λ</sup>.

dis to:st wo:nt du: ai askt f<sup>ɔ</sup> drai, and juv bro:t it b<sup>æ</sup>t<sup>λ</sup>d.

dis be:kn<sup>z</sup> veri naisli kju:ld, do:nt ju θi<sup>g</sup>k?

jes, aid su:n<sup>λ</sup> hav it smo:kt d<sup>ø</sup>n solt<sup>λ</sup>d.

we:t<sup>λ</sup>! bil, pli:z. wi:<sup>λ</sup> goin di'rektli.

d<sup>ø</sup> bilz hi:<sup>λ</sup> s<sup>λ</sup>, hw<sup>ɛ</sup>n ju:<sup>λ</sup> xedi.

θaŋks. kan ju giv mi t<sup>ʃ</sup>e:ndz? ai w<sup>ɔ</sup>nt i'levn en siks fr<sup>ɔ</sup>m ju.

hi:<sup>λ</sup>r it iz s<sup>λ</sup>. θaŋk ju s<sup>λ</sup>. gu de:ŋ d<sup>ʒ</sup>entl:man.

---

iz d<sup>ø</sup>r eni let<sup>λ</sup> f<sup>ɔ</sup> mi: dis m<sup>ɔ</sup>:nij?

no:, nan jet; d<sup>ø</sup> po:stmenz not kam.

hw<sup>ɛ</sup>n d<sup>æ</sup>z (h)i d<sup>ʒ</sup>en:ali kam?

v'baut eit a kl<sup>ø</sup>k, d<sup>ʒ</sup>en:ali; bat dis m<sup>ɔ</sup>:nij hi:<sup>λ</sup> le:t.

aim eks'pektij v' let<sup>λ</sup> fr<sup>ɔ</sup>m v' p<sup>λ</sup>titjol<sup>λ</sup> fr<sup>ɔ</sup>nd.

dju ev<sup>λ</sup> hi:<sup>λ</sup> fr<sup>ɔ</sup>m ju:<sup>λ</sup> fr<sup>ɔ</sup>ndz in v'merika nau?

jes, sam'taimz, bat not veri ofn.

d<sup>æ</sup>z v' ri:ŋ et d<sup>ø</sup> do:λ. px'aps its d<sup>ø</sup> po:stmen.

no:, hi:<sup>λ</sup> d<sup>ʒ</sup>ast gon past wi:d'aut k<sup>ɔ</sup>:lij.

hw<sup>ɛ</sup>n wil d<sup>ø</sup> neks(t) di'livari bi:?

d<sup>æ</sup>z v' di'livari v'baut evri tu: au:z antil nain a kl<sup>ø</sup>k.

And how late can I post for London?

Until 8 o'clock in the next street, and until 10 o'clock  
at the General [Post Office].

Have you many letters to write to-day?

About a dozen, if I had writing materials.

What is it you want? Paper, pens, envelopes,—?

Thank you,—a little note paper and a few stamps.

Here is note paper. What stamps will you require?

I'll want three halfpenny, five penny and two  $2\frac{1}{2}$  d. stamps.

Anything more? Any post cards, or postal wrappers?

Thank you. You are very kind. I don't think I want anything more.

Well, I'll leave you now to write your letters.

Is it far to the General Post from here?

No, not far. We'll send your letters when they're ready.

Thank you. I shall not be long.

---

Good morning, Mr. Jones. I'm very glad to see you. How do you do?

Very well, thank you. I hope you are well too.

Yes, I can't complain very much at my age.

Why, how old are you, Mr. Smith? Not so very old, I think.

That depends on what you call old. I was 61 yesterday.

Glad to hear it. Many happy returns! But you don't look 61 yet.

Perhaps not, but I feel sixty-one. How old are you?

Well, I was 49 last December.

Forty-nine! You're only a youngster yet.

Perhaps so, but I don't stand the winters like I used to do.

ənd hau le:t kən ai po:st fō landan?

Antil et a klok in ðe neks(t) striit, and Antil ten a klok  
et ðe dženaral [po:st ofis].

hav ju meni letāz tu rait tu'dei?

ə'baut a dazn:, if ai had raitij me'ti:rialz.

hwot iz it ju wənt? pe:pl̄, penz, onvelo:ps?

θaŋk ju, a litl: no:tpe:par end a fju: stamps.

hi:z no:tpe:pl̄. hwot stamps wil ju ri'kwai?

ail wənt θri: he:pni, faiv peni, en tu: təpn:s he:pni stamps.

əniθiŋ mo:l? eni po:st kā:dz, ə po:stl: rapl̄z?

θaŋk ju. ju: veri kaind. ai do:nt θiŋk ai wənt eni-  
θiŋ mo:l.

wel, ail li:v ju nau tu rait ju: letāz.

iz it fā: tu ðe dženaral po:st from hi:?

no:, not fā:; wi:l send ju: letāz hwen ðe:z redi.

θaŋk ju. ai fl: not bi loŋ.

gud mō:niŋ mistā džo:nz aim veri glad tu si: ju. hau  
dju du:?

veri wel θaŋk ju. ai ho:p ju ə wel tu:.

jes, ai kə:nt kəm'ple:in veri matʃ | et mai e:ɪdʒ.

hwai, hau o:ld ə: ju, mistā smiθ? not so veri o:ld, ai θiŋk.

ðat di'pendz ən hwot ju kə:l o:ld. ai wəz siksti wən jəstāde.

glad tu hi:r it. meni hapi ri'tə:nz! bat ju do:nt

luk siksti wən jet.

pə'haps not, bat ai fil siksti wən. hau o:ld ə: ju:?

wel, ai wəz fō:ti nain last di'sembə.

fō:ti nain! ju:r o:nl̄ a jaŋstā jet.

pə'haps so:, bat ai do:nt stand ðe wintāz laik ai ju:s(t) tu du:

We've had a very mild winter so far.

Yes, but we don't know what's in store for us yet.

True; we had dreadful weather after this date last year.

Yes, we had six weeks' skating, but I don't call that very dreadful.

No, not for you, but I've given up skating these many years.

What I detest is rain and fog and thaw.

Well, I dare say you'll have rain before long. The glass is falling rapidly.

Perhaps it only means wind, and I don't mind that much.

By the way, I had a letter from our old friend Robinson yesterday.

Well, how is he getting on now? I didn't know you ever heard from him.

Oh, he seems to like his new place very well.

Let me see. He went into Cornwall, didn't he?

Yes, the doctor ordered him to a milder climate.

Ah, I remember, he had a weak chest.

Yes, that's the man. He tells me he's quite thrown off those ailments now.

I'm very glad to hear it. And what is he doing?

He says he's going to make a fortune in early vegetables

Early vegetables! That's a new line for him.

Yes it is, but he was always an enterprising fellow.

But there can be no great market for early vegetables in Cornwall.

No, of course not. He grows and gathers for the London market.

Ah, I see, quick transit again! It's astonishing what is done in that way now.

wi:v had  $\pi$  veri maild wint $\ddot{\text{a}}$  so: f $\ddot{\text{a}}$ .

jes, bat wi do:nt no: hwots in sto: $\ddot{\text{a}}$  for  $\pi$ s jet.

tru; wi had dredful wed $\ddot{\text{a}}$ ar aft $\ddot{\text{a}}$  dis de:t last ji: $\ddot{\text{a}}$ .

jes, wi:d siks wi:ks ske:tiŋ, bat ai do:nt ko:l dat veri  
dredful.

no:, not f $\ddot{\text{a}}$  ju:, bat aiv givn  $\Delta$ p ske:tiŋ di:z meni ji: $\ddot{\text{a}}$ z.

hwot ai di:teſt iz re: $\ddot{\text{a}}$ n  $\pi$ nd fog  $\pi$ nd θ $\ddot{\text{a}}$ .

wel, ai d $\ddot{\text{a}}$ : sei: ju:l hav re: $\ddot{\text{a}}$ n bi'fo: $\ddot{\text{a}}$  l $\ddot{\text{a}}$ ŋ.  $\pi$  glas  
is f $\ddot{\text{a}}$ liŋ rapidli.

p $\ddot{\text{a}}$ haps it o:nl $\ddot{\text{a}}$  miinz wind, and ai do:nt maind dat mat $\ddot{\text{a}}$ .  
bai  $\pi$  we: $\ddot{\text{a}}$ , ai had  $\pi$  let $\ddot{\text{a}}$  from aur o:ld frend robinsn  
jest $\ddot{\text{a}}$ de.

wel, hau iz hi getiŋ on nau? ai didn:t no: ju: ev $\ddot{\text{a}}$   
h $\ddot{\text{a}}$ d from him.

o:, hi: si:mz tu laik hiz nju: ple:s veri wel.

let mi: si: hi went daun intu k $\ddot{\text{a}}$ inw $\ddot{\text{a}}$ l, didn:t hi:?

jes,  $\pi$  doktar ɔ:d $\ddot{\text{a}}$ d him tu  $\pi$  maild $\ddot{\text{a}}$  klaimet.

ai, ai ri'memb $\ddot{\text{a}}$ , hi had  $\pi$  wi:k t $\ddot{\text{a}}$ fest.

jes, d $\ddot{\text{a}}$ ts  $\pi$  man. hi telz mi: hi:z kwait θro:n of  
do:z e:ilments nau.

aim veri glad tu hir it. and hwot iz hi: du:tiŋ?

hi: sez hiz go:tiŋ tu me:k  $\pi$  f $\ddot{\text{a}}$ tjan in  $\Delta$ li vedzitebl:z.

$\Delta$ li vedzitebl:z! d $\ddot{\text{a}}$ ts  $\pi$  nju: lain f $\ddot{\text{a}}$  him.

jes it iz, bat hi woz o:lw $\ddot{\text{a}}$ z en ent $\ddot{\text{a}}$ praizing felo.

bat d $\ddot{\text{a}}$  kan bi no: gre:t ma:k $\ddot{\text{a}}$ t for  $\Delta$ li vedzitebl:z  
in k $\ddot{\text{a}}$ inw $\ddot{\text{a}}$ l.

no:, ov ko:fs net. hi: gro:z  $\pi$ nd gad $\ddot{\text{a}}$ z f $\ddot{\text{a}}$   $\pi$  landan  
m $\ddot{\text{a}}$ uk $\ddot{\text{a}}$ t.

ai, ai si:, kwik transit  $\pi$ 'gen! its  $\pi$ s'tonisiŋ hwots  
dan in dat we: $\ddot{\text{a}}$  nau.

Yes, in Liverpool we get cut flowers every day from Italy. And fresh vegetables, they tell me, from the Canary Islands. Yes, but not every day. Are you going further this way? No, I turn off to the right. Good bye, Mr. Jones. Good bye, Mr. Smith. I'm glad to see you looking so well. I'm very glad I met you. Remember me kindly to Mrs. Jones.

And me to Mrs. Smith! Good bye.

---

What shall we do this morning? Shall we take a walk? Very well. Where shall we go?

I'd like to take a walk down town. I want to do some shopping.

O I hate shopping, but I don't mind looking at the shops. That will do very well. You needn't come in unless you like.

All right, on those conditions. When shall we start? Now immediately, as soon as I've put my gloves on. It's very pleasant outside this morning — so fresh and clear. Yes, and not too cold. You won't be chilly, looking at the shops.

This is a nice shop here. The windows are always so tastefully dressed.

Yes, it's always quite a picture. But there's nothing here I want to buy.

What do you want to buy? I didn't know you wanted anything.

No, I don't, for myself. But I wanted to buy something for the children.

jes, in livāpu:l wi ḡet k̄at flau[w]āz evri de:i from iteli.  
 and fr̄s v̄edziteb̄lz, de: tel mi, from d̄e ke'neiri ailendz.  
 jes, bat not evri de:i. ā: ju go:iŋ fā:đā dis we:i?  
 no:, ai tā:n of tu d̄e rait. gud bai, mistā d̄z̄omz.  
 gud bai, mistā smiθ. aim glad tu si: ju: lukiŋ so: w̄l  
 aim veri glad ai met ju. ri'membā mi: kaindli tu  
 misiz d̄z̄omz.  
 and mi: tu misiz smiθ! gud bai!

---

hw̄et fl: wi du: dis mō:niŋ? fal wi te:k a w̄o:k?  
 veri w̄l. hw̄e: fl: wi go:?  
 aid laik tu te:k a w̄o:k daun taun. ai w̄ont tu du: sam  
 ſ̄epiŋ.  
 o: ai heit ſ̄epiŋ, bat ai do:nt maind lukiŋ et d̄e ſ̄eps.  
 datl: du: veri w̄l. ju ni:dn̄t k̄am in | an'les  
 ju laik.  
 oj xait, on do:z k̄an'disn̄z. hw̄en fl: wi st̄at?  
 nau i'mi:djetli, az su:n e:z aiv put mai glavz on.  
 its veri plezn̄t aut'said dis mō:niŋ, — so: fr̄s w̄nd kli:z.  
 jes, w̄nd not tu: ko:ld; ju w̄ont bi t̄fili, lukiŋ et  
 d̄e ſ̄eps.  
 dis iz a nais ſ̄ep hi:z. d̄e windoz vr̄ o:lwez so:  
 te:stfuli d̄rest.  
 jes, its o:lwez kwait a piktjā. bat d̄e:z na:θiŋ hi:z  
 ai w̄ont tu bai.  
 hw̄et dju w̄ont tu bai? ai didn̄t no: ju w̄onted  
 eniθiŋ.  
 no: ai do:nt, f̄: mai'self. bat ai w̄onted tu bai samθiŋ  
 f̄: d̄e t̄fildren.

What children? I didn't know you had any, of your own. Neither I have; but I've some little nephews and nieces. Well, here's a toy-shop. This is the place for you. See! Yes, I see so many things that I don't know what to buy. Here's a Noah's ark, and a speaking doll, and a rocking horse.

Some of them are too big for dolls, or rocking horses either. Well, here are purses, and bracelets, and cricket-bats. Yes, a very good selection. I think I'll go in here and choose something.

Hadn't you better walk a little further and see what else there is?

Very well, we will. We can always turn back, if we like. Come on then. Let's walk sharp and get warm again. Who was that lady you just bowed to? I didn't know her at all.

No, perhaps not. I only know her slightly now. That's Mrs. Thompson.

What? Wife of Mr. Thompson the banker?

Yes, that is her only title to distinction.

Do you mean she is not worth much in herself?

I do; but she's as stuck-up as if her brains had made the money, and not his.

Well, perhaps she helped him; and it's only human nature in any case.

She was glad enough to be recognised by me, twenty years ago.

Ah well, perhaps she thought you were stuck-up in those days.

Perhaps so, but I wasn't, and she'd no right to think any such thing.

hwət tſildren? ai didn't no: ju had eni, ev jur o:n.  
 ni:ðar ai hav; bat aiv sam litl: nefju:z en(d) ni:sez.  
 wel, hi:z a toifep. dis iz ðe pleis fō ju. si:!  
 jes, ai si: so: mani θiŋz dat ai do:nt no: hwət tu bai.  
 hi:z a no:az ð:k, and a spi:kiŋ dəl, and a rokiŋ  
 hō:s.

sam ov ðem ð tu: big fō dəlz, or rokiŋhō:sez i:ða.  
 wel, hi:r ð pā:sez, and bre:slets, and kriket bats.  
 jes, a veri gud si'lekʃn:. ai θiŋk ail go: in hi:r en(d)  
 tʃu:z samθiŋ.

hadn't ju bətā wək a litl fā:ðar end si: hwət els  
 ðər iz?

veri wel, wi wil. wi: kən əlwez tā:n bak, if wi laik.  
 kam ən ðən. lets wə:k fā:p end get wō:m ə'gen.  
 hu: woz dat le:idi ju dʒəst baud tu? ai didn't no:  
 har a toil.

no: pā:haps not. ai o:nlı no: hā slaitli nau. ðats misəz  
 tomsn:.

hwət? waif ov mistā tomsn: ðe bangkā?  
 jes, ðəts har o:nlı taitl: tu dis'tiŋʃn.

dju mi:n si:z not wā:θ matʃ in hā'self?  
 ai du:. bat si:z a:z stək əp a:z if hā: breiŋz əd me:ɪd  
 ðe mani | and not hiz.  
 wel, pā:haps si helpt him; and its o:nlı hju:mən ne:tjər  
 in eni ke:s.

si wāz glad ə'naf tu bi rekognaizd bai mi: twənti ji:fz a'go:.  
 a: wel, pā:haps si θə:t ju: wā: stək əp in ðo:z  
 de:ɪz.

pā:haps so:, bat ai wəzn:t, and si:d no: rait tu θiŋk eni  
 satʃ θiŋ.

Well, well, never mind her. Here's another nice shop.  
Why, this is a green-grocer's shop. I can't give them  
cabbages.

No, certainly not; but here are oranges, apples, pears,  
bananas.

Yes, they like those; and here are grapes, and dates, and  
figs also.

I'm afraid the choice is so large that you're rather em-  
barrassed.

That's very true. I can't make up my mind at all.

Then let's go home again. We've had our walk, and we  
can come again to-morrow.

It seems foolish to come out to buy, and to go back  
without buying.

Never mind that. It's been very pleasant. Let's repeat  
the pleasure.

Just as you please. You never will let me have my own  
way.

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### Type C (138).

#### Small Talk, rapidly spoken.

It's getting near tea-time. Won't you stay and have tea?  
Thanks, I will; if it's no trouble to you.

None at all. They're just laying the cloth.

Then I'll stay with pleasure, and have a further chat.

Sarah, please get tea ready for two.

O please don't make any fuss. I'm not a stranger.

No, we won't make any fuss. But we'll want tea for two  
at any rate.

wel, wel, nev<sup>ā</sup> maind hā: hi:iz v'naðā nais sōp.  
 hwai, dis iz v gringro:sāz sōp. ai kānt giv ðem  
 kabedžez.

·no:, sā:tsnli nōt; bat hi:r or ɔrendžez, apl:z, pē:z,  
 bē:navez.

jes, ðen laik ðo:z; and hi:r v gre:ps, an(d) de:ts, and  
 figz ɔlso.

aim v'fre:ð ðe tʃōis iz so: lā:dz | ðet ju: rə:ðar em-  
 'barest.

ðats veri tru:. ai kānt me:k ʌp mai maind ʌ to:l.

ðen lets go: ho:m v'gen. wi:v had au:k wō:k | end wi:  
 ken kām v'gen tu'moro.

it si:mz fu:lis tu kām aut tu bai, end tu go: bak  
 wi:d'aut baiiŋ.

nev<sup>ā</sup> maind dat. its bi:n veri ple:znt. lets n'i:pit  
 ðe ple:zā.

ðjast v̄z ju pli:z. ju nev<sup>ā</sup> wil let mi hav mai o:n  
 we:ī.

---

### taip si:, paregraf wan θā:ti eit.

smə:l tō:k, rapidli spo:kn:.

its getini:k ti:taim. wo:ntsū ste: n av ti:?

θaŋks, ai wil, if its no: trabl tā ju:.

nan ʌ to:l. ðe:z dʒas(t) le:xin ðe klo:θ.

ðen ail steri wiθ ple:zā, en hav v fā:ðā tʃat.

se:re, pli:z ge(t) ti: redi fā tu:.

o: pli:z do:mp me:k eni fās. aim not ʌ stue:ndžā.

no: wi wo:mp me:k eni fās. bat wil wən(t) ti: fā tu:,  
 v'ten'i re:t.

Well of course, but don't put yourself out of the way on my account.

O no, not at all. How do you like my tea service?

I like it very much. It's very pretty. Have you had it long? Not very long. It was a Christmas present.

You were in luck to get a Christmas box like that.

I like the design; it's very neat, and the colours are good too.

Is it a large set? How many cups and saucers are there?

A dozen cups and saucers, and plenty of bread-and-butter plates.

I like that cream-jug. It's very graceful.

But what I like best is the teapot. I hate metal teapots.

Yes, they do spoil the tea, there's no doubt.

Shall we have a sweet tea, or high tea, as they call it?

O no high tea for me, thanks. I could not eat meat at this hour.

Then what may I offer you in the way of sweets?—jam? marmalade? cake?

Ah, you want to make me bilious, I see. I like bread and butter best.

Try some brown bread then. It's very wholesome, they say.

Thanks, I will. I often have it at home in preference to white.

And here are some warm muffins too. Take them while they're hot.

Thanks, thanks. You overwhelm me.

Do you take cream and sugar?

A little cream, please; but no sugar.

I hope the bread's not cut too thick for your liking.

Not at all, I could have done with it thicker, and less butter on.

wel v: ko:is, ba dom putſā self aut a ða we:i on  
mai a'kaunt

o: no:, not a to:l. hau dgu laik mai ti: sā:vis?  
ai laik it veri matſ. its veri priti. hav ju had it løy?  
not veri løy. it wa:z a krismes preznt.

ju war in lāk | ta get a krismes boks laik dat.  
ai laik ðe di'zain; its veri ni:t, and ðe kālāz ā: gud tu:  
iz it a lā:dz set? haumni kāps an so:sāz ā: ðe?  
a ðazn: kāps an so:sāz, en plentjav brēm'bātā  
ple:ts.

ai laik ðat kri:mdžag. its veri gre:sfl:  
bat hwot ai laik bests ðe ti:pot. ai heit metl: ti:pots.  
jis ðei du: spoil ðe ti:, ðā:z no: daut.  
ſl: wi hav a swi:t ti:; ā: hai ti:, uz ðe: kō:l it?  
o: no: hai ti: fō: mi:, θa:ns. ai kudn:t i:t mist et  
dis au:.

ðen hwot mej ai ofā ju in ðe we:i a v swi:ts? dzam?  
mā:maleid? keik?

ai, ju wō:(t) ta me:k mi biljās, ai si:. ai laik brēm-  
'bātā best.

trai sam braum bred ðen. its veri ho:lsam, ðe: sei:  
θa:ns, ai wil. ai ofn hav it a tho:m | in prefrans  
ta hwait.

and hi:x ā sam wō:m mafinz tu:. te:k ðem wail  
ðe: hot.

θa:ns, θa:ns. ju[w] o:vā'welm mi.

dju te:[k] kri:m an fugā?

a litl: kri:m pli:z; bat no: fugā.

ai ho:p ðe bredz not kat tu θik fā jā laiking.

not a to:l, ai kd a v dan wi:d it θikā, en(d) les batu on.

O, I'm sorry. Shall she cut some more?  
By no means. I'm enjoying this thoroughly.  
Another cup of tea? I see you're ready. This one will  
be nice and strong.  
Thank you. It's very refreshing. No sugar again, please!  
Thank you for reminding me. I had nearly given you some.  
Yes, I saw you taking up the sugar-tongs.  
Yes, I already had them in the sugar-basin.  
Can I pass you anything,—any cake, or preserves?  
Thanks, you can pass me some jam, and a teaspoon to eat  
it with.  
You will want a dessert-spoon to serve it with too.  
I don't see a dessert-spoon about. But this spoon will  
do, though it's a table-spoon.

---

### Mixed Types.

#### Railway Travelling (B, C).

I want a ticket for Manchester.  
Single or return?  
How much is it?  
Two-and-six single, four-and-six return.  
When does the train start?  
There's an express at 3.30 and a stopping train at 3.35.  
Porter, please label this luggage.  
Where for, sir?  
For Manchester. Is this a through train?  
Don't know, sir. Better ask the guard. There he is, with  
the whistle in his mouth.  
Are you the guard of this train?

o: aim səri. ʃal si kat sa(m) mo:ʃ?  
 bai no: mi:nz. aim en'dʒɔiin ðis θərəli.  
 nʌðə kap ʌv ti:? ai si: ju(r) redi. ðis wan l:  
     bi nais ən strɔ:g.  
 θəŋkju. its veri ri'freʃiŋ. no: fujr ə'gen, pli:z!  
 θəŋkju fa ri'maindin mi. aid ni:li givn ju sam.  
 jes, ai so: ju te:kin ʌp ðe fuga tɔ:gz.  
 jes, ai o:l'redi had ðəm in ðe fuga be:sn:  
 kan ai pas ju eniθiŋ,—eni ke:k, ɔ: pri'zʌ:vz?  
 θəŋks, ju kŋ pas mi sam dʒam, end ə ti:spun tu[w] i:t  
     it wiθ.  
 jul wənt ə di'zʌ:tspun tu sʌ:v it wiθ tu:.  
 ai do:nt si: ə di'zʌ:tspun ə'baut. bʌd ðis (s)pu:n l:  
     du:, ðo: its ə te:iblspun.

---

### mikst taips.

re:iłwe:i trav(A)liŋ (taips bi: ən(d) si:).  
 ai wənt a tikət fō mantʃəstʌ.  
 singl ər li'tʌ:n?  
 hau matʃ iz it?  
 tu: ʌn siks singl:, fo:r ʌn siks ri'tʌ:n.  
 hwən dəz ðe trei:n stā:t?  
 ðʌ:z n əks'pres ʌt θri:'θʌ:ti, ʌnd ʌ stopin trei:n ʌt θri:'θʌ:ti'faiv.  
 po:iłd, pli:z le:fbl ðis lagedz.  
 wʌl fo:r sʌi?  
 fō mantʃəstʌ. iz ðis ə θru: trei:n?  
 do: no: sʌl. bətɪ ask ðə gā:d. ðər i: iz, wi(d)  
     ðə wi:sl in iz mauθ.  
 ð: ju: ðe gā:d əv ðis trei:n?

Yes, sir.

Does it go through to Manchester?

No, sir. Change at Wigan. Take your seats, please!

Take your seats!

---

Wi'gan, Wi'gan, Wi'gan! Change here for Edinburgh,  
Glasgow, Carlisle, Manchester and Yorkshire.

Change here for Manchester, did you say?

Yes, sir. Train leaves at 4.7. No. 3 platform. Not  
much time. Give me your bag, sir. This way, sir.

Is this Wigan then? I didn't hear them say Wigan.

Yes, sir. Bless you, sir, we shouted "Wigan" as loud as  
anything.

Just so, you shouted Wi'gan, Wi'gan, Wi'gan, and all  
I heard was 'gan, 'gan, 'gan. You should shout Wigan,  
not Wi'gan.

Perhaps so, sir, but it doesn't come so natural. Here's  
your train, sir. Smoker, sir?

No, I prefer a non-smoker.

Then here's a corner seat, back to engine.

Thank you. Much obliged.

Take your seats! Take your seats! Train for Manchester,  
Huddersfield, Leeds, Scarborough and Hull! Manchester  
next stop. Tickets, please! Tickets! Tickets!

Do you take tickets here?

Yes, sir, Manchester tickets. This is the last stop.

jis sā.

dāz it go. θru. tu mantʃestā?

no. sā. tʃe:indz et wigen. te:kja'si:ts pli:z.

kja'si:ts!

---

wi'gə:n, wi'gə:n, wi'gə:n! tʃe:indz i:lz fō ennbrā,  
glased, kallail, mantʃstāl u jə:lkʃāl!  
tʃe:indz hi:l fō mantʃestā, did ju sei:l?  
jis sāl. tue:in li:vz at fo:lz sevn. nambar θri: platfɔ:rm. not  
matʃ taim! gimi ja:l bag sāl. dis we:l sāl.  
iz dis wigen dən? ai didn:t hi:l dəm sei:l wigen.  
jis sāl. ble:f ja sāl, wi sautid "wi'gə:n" az laud az  
eniθin.  
dʒəst so, ju sautəd wi'gə:n, wi'gə:n, wi'gə:n, end o:l  
ai hə:l d wəz gə:n gə:n, gə:n. ju fəd saut wigen,  
not wi'gə:n.  
praps so: sāl, bat it dəznt kəm so: natərəl. hi:lz  
ja:l trei:n sāl. smo:kəl sāl?  
no, ai pri'far e non smo:kəl.  
dən hi:lz a kə:nəl sə:t, bak tu indzin.  
θəŋk ju. matʃ o'blaidz'd.  
te:k ja:r sə:ts! kja:rsi:ts! trei:n fo:r mantʃstāl,  
adzfield, li:dz, ska:bra nd əl! mantʃstāl  
nəks stop. tikts pli:z! tikts! tik'ts!  
du ju te:k tikts hi:l?  
jis sāl, mantʃestā tikts. dis iz də las stop.

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Par Arniceto dos Reis Gonçalves Viana, Membre Correspondant de l'Académie Royale des Sciences de Lisbonne.  
[VI u. 148 S.] 8. 1903. In Leinw. geb. M. 4.—

Table de Matières. I. Généralités. Phonétique et Phonologie. — II. Phonétique portugaise. Phonologie. — III. Morphologie. — Textes.

**Teil III. Holländisch. Phonetik. Grammatik. Texte.**

Von R. Dijkstra, Lehrer der niederländ. u. deutschen Sprache in Amsterdam. [VI u. 105 S.] 8. 1903. In Leinw. geb. M. 3. 60.

Inhalt: Phonetik. Lauttabelle. Lautierung. Schreibung der Sprachlaute. Lautwert der holländischen Buchstaben. Eigentümlichkeit der holländischen Sprachlaute. — Grammatik. Der Artikel. Das Substantiv. Das Adjektiv. Das Fürwort. Das Zahlwort. Das Zeitwort. Das Adverb. Die Präposition. Die Konjunktion. Holländisch-deutsche Homonyme. — Texte.

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Bisher sind erschienen:

**Michel Jouffret, Professeur au Lycée de Marseille, De Hugo à Mistral.**  
*Leçons sur la Poésie française contemporaine.* [VI u. 104 S.]  
8. 1902. geh. M. 1.80.

In dem ersten einleitenden Vortrag rechtfertigt der Redner die Wahl seines Themas und behandelt allgemeine Fragen: die poetische Empfindung in Frankreich, die Notwendigkeit der Einführung der neuesten französischen Dichtung in die Schulen. Der zweite und der dritte Vortrag sind V. Hugo gewidmet, der zuerst als Mensch, dann als Denker und Dichter betrachtet wird. Die drei folgenden Vorlesungen haben es mit Leconte de l'Isle und der parnassischen Schule, Sully-Prud'homme, F. Coppée und J.-M. de Hérédia zu tun. In dem letzten Vortrag bespricht Jouffret seinen Landsmann F. Mistral und die Feliber und den vermutlichen Ausgang des Kampfes zwischen dem Provenzalischen und dem Französischen.

**Robert Shindler, M. A., On certain aspects of recent English literature.**

Six lectures. [VI u. 112 S.] 8. 1902. geh. M. 1.80.

Der Vortragende entwickelt in der ersten Vorlesung sein Programm, wonach einige typische Schriftsteller der neuesten Zeit auf ihre Weltanschauung betrachtet werden sollen. In dem zweiten Vortrag schildert er den allmählichen Bruch mit dem religiösen Glauben bei Tennyson, Arnold und Clough. Der dritte zeigt George Meredith in seiner Feindschaft, Swinburne in seiner Gleichgültigkeit gegen alle Religion. In dem vierten Vortrag erscheinen Thomson und Hardy als Repräsentanten des krassen Pessimismus, denen Browning als überzeugter Optimist gegenübergestellt wird. Die sechste und letzte Vorlesung ist Rudyard Kipling gewidmet, in welchem die Gegenwart und die nächste Zukunft der englischen Literatur den charakteristischsten Ausdruck finden.

**Wilhelm Viëtor, Die Methodik des neusprachlichen Unterrichts.**

Ein geschichtlicher Überblick etc. [VI u. 56 S.] 8. 1902.  
geh. M. 1. —

In zwei Vorträgen wird die Geschichte des neusprachlichen Unterrichts und seiner Methoden vom Mittelalter bis zur Neuzeit und insbesondere während der Herrschaft der grammatischen und Übersetzungsmethode, der jetzt sog. alten Methode, besprochen. Der dritte beschäftigt sich mit den Reformbestrebungen der neuen Methode in den letzten Jahrzehnten, vor allem in Deutschland. Der vierte schildert die durch die preußischen Bestimmungen von 1891 und 1901 geschaffene Situation.

**Daniel Jones:**

**Poésies Enfantines (avec maximes et proverbes).**

**Recueillies et mises en transcription phonétique.**

Illustrations par Elinor M. Pugh. [VII u. 106 S.] 8. 1907. geh. M. 1.80, in Leinwand geb. M. 2.20.

Ce petit livre est une collection de poésies enfantines bien connues, la plupart très faciles, destinées à être apprises par cœur par des enfants étrangers qui étudient le français. Chaque poésie est suivie d'un proverbe ou d'une maxime qui convient au sujet de cette poésie. Il est essentiel pour une bonne prononciation que les morceaux soient appris d'après une écriture phonétique. Aussi le tout a été transcrit dans l'alphabet de l'Association Phonétique Internationale. D'ailleurs il y a de nombreuses illustrations pour aider à fixer dans la mémoire des enfants ce qu'ils auront appris. L'orthographe usuelle est ajoutée à la fin du livre, pour la consulter au besoin.

**Paul Passy:**

**Petite Phonétique Comparée**

des principales langues européennes

[IV u. 182 S.] 8. 1906. Geh. M 1.80, geb. M 2.20.

Ce petit livre est destiné aux professeurs de langues vivantes qui veulent faire profiter leurs élèves des principaux résultats de la phonétique. L'auteur étudie en détail les sons de l'Allemand et de l'Anglais, un peu plus rapidement ceux de l'Italien et de l'Espagnol; souvent même il décrit ceux des autres langues. Il fait d'ailleurs constamment la comparaison avec les sons français et montre, chaque fois qu'il est question d'un son difficile, quels sont les moyens les plus sûrs pour l'acquérir. Ce livre sera donc également utile pour les Français, pour les Anglais ou les Allemands.

**Oskar Thiergen:**

**Methodik des  
neuphilologischen Unterrichts.**

Mit fünf Abbildungen. 1902. geh. M 3.60, in Leinwand geb. M 4.20.

„Das Buch behandelt zunächst die Vorbereitung des Lehrers der fremden Sprachen auf seinen Beruf. Besonders berücksichtigt ist dabei der Aufenthalt im Auslande. Man erkennt sofort, daß alle Ausführungen zu diesem Punkte auf reichen Erfahrungen und feinen Beobachtungen beruhen. Man merkt es dem Buche sofort an, daß es eine Zusammenfassung alles dessen ist, was ein tüchtiger Schulmann in langen Jahren treuer Lehrerarbeit an Erfahrungen gesammelt hat. — Angenehm berührt der vermittelnde Standpunkt, den der Verfasser einnimmt. Über den Vorsätzen der Reformmethode vergißt er keineswegs die der grammatischen und weist energisch darauf hin, daß nur in einer Verbindung der älteren und letzteren Methode zu einer vermittelnden das wahre Heil des fremdsprachlichen Unterrichts liegt.“ (Allgem. Deutsche Lehrerzeitung. 1903. Nr. 4/5.)

\*

**Otto Jespersen:**

# **Lehrbuch der Phonetik.**

Autorisierte Übersetzung von Hermann Davidsen.

Mit 2 Tafeln.

[VI u. 255 S.] gr. 8. 1904. Geh. M. 5.—, in Leinw. geb. M. 5.60.

Das Buch gibt eine Darstellung der allgemeinen Phonetik und nimmt deshalb oft seine Beispiele aus fernliegenden Sprachen; jedoch ist die Lautlehre der drei europäischen Hauptsprachen (Deutsch, Englisch, Französisch) mit größter Ausführlichkeit behandelt, so daß das Buch in dieser Hinsicht den Anforderungen des neusprachlichen Lehrers genügt wird. Daneben dürfte es sich auch für denjenigen eignen, der in der Phonetik zunächst nur die nötige Grundlage für vergleichende und historische Sprachforschung sieht. Die Anordnung der Darstellung ist von den bisherigen Büchern über Phonetik sehr abweichend; der Verfasser führt als einheitliches Prinzip durch: mit den kleinsten von uns erreichbaren Teilen zu beginnen und dann zu immer größeren und umfassenderen Gesamtheiten weiterzuschreiten. Zunächst werden die einzelnen artikulierenden Organe der Reihe nach vorgenommen und die mittels derselben erzeugten Lautelemente beschrieben. Dann werden die Laute selbst, Konsonanten und Vokale, als Gesamtprodukte dieser Lautelemente dargestellt. Der dritte Hauptteil, die Kombinationslehre, behandelt die Laute als Glieder der zusammenhängenden Rede: Lautüberführungen, Lautdauer, Silbe und Akzent (Druck und Ton). Schließlich wird das Lautsystem jeder Sprache als Individuum in seiner Eigenart charakterisiert. — In jedem Abschnitt finden sich neben dem anerkannten Gemeingut der Wissenschaft neue Beobachtungen und Gesichtspunkte.

# **Phonetische Grundfragen.**

Mit 2 Figuren im Text.

[IV u. 185 S.] gr. 8. 1904. Geh. M. 3.60, in Leinw. geb. M. 4.20.

Das Buch knüpft an das Lehrbuch der Phonetik an und bildet gewissermaßen dessen theoretische Grundlage mit Begründung der Darstellungsweise und vieler Einzelheiten in demselben; die „Grundfragen“ sind aber ein in sich abgeschlossenes Ganzes, das auch von anderen als den Lesern des Lehrbuchs gelesen werden kann. Nach einer Einleitung über das Verhältnis zwischen Laut und Schrift werden folgende für die Phonetik wie für die Sprachwissenschaft überhaupt bedeutungsvolle Probleme der Reihe nach behandelt: Wie ist eine allen theoretischen und praktischen Anforderungen genügende Lautschrift zu konstruieren? Welche ist die beste Aussprache? (Hierin auch Entstehung der Gemeinsprache und Bemerkungen über Sprachrichtigkeit überhaupt.) Soll in der Phonetik der artikulatorisch-genetische oder der akustische Gesichtspunkt vorwiegen? Wie sind die Sprachlaute zu systematisieren? (Abgrenzung der Einzellaute und Lautverbindungen; Wesen der Verschlußlaute.) Und wie sind sie zu untersuchen? (Experimentalphonetik und dgl.) Geht der Lautwandel nach ausnahmslosen Gesetzen vor sich?

# Otto Jespersen: Growth and structure of the english language

[IV u. 260 S.] gr. 8. 1905. In Leinw. geb. M. 3.—

Es wird in diesem Band zunächst ein Versuch gemacht, die englische Sprache in ihrer jetzigen Gestalt zu charakterisieren, wobei ihre ausgesprochene Männlichkeit als einer ihrer wichtigsten Züge genannt wird. Sodann folgt eine Geschichte der Sprache, wobei das Hauptgewicht immer auf das gelegt wird, was dauernd den Sprachbau geprägt hat. Beziehungen zwischen Sprachentwicklung und Nationalcharakter werden mehrfach nachgewiesen. Die verschiedenen Schichten der Lehnwörter werden so behandelt, daß ihre kulturgeschichtliche Bedeutung hervortritt, wobei auch solche allgemein-sprachliche Probleme behandelt werden, wie die Ursachen der Entlehnung von Fremdwörtern überhaupt und das Verhältnis zwischen Entlehnung und nationaler Sprachschöpfung. Die fortschreitende Vereinfachung und Regelmäßigkeit der englischen Wortbildung, Wortbiegung und Wortfügung wird geschildert. Ein Kapitel charakterisiert Shakespeares Gebrauch der Sprache und die jetzige archaisch-poetische Sprache. Das Schlußkapitel handelt über aristokratische und demokratische Tendenzen, über Einfluß des Puritanismus und dergleichen auf die Sprache und über Verbreitung und mutmaßliche Zukunft der englischen Sprache als Weltsprache. Obgleich die Darstellung überall auf Leser berechnet ist, die keine sprachhistorische Vorbildung haben, wird doch gehofft, daß das Buch auch den Fachleuten verschiedene neue Gesichtspunkte bieten wird.

„Wer die früheren wissenschaftlichen Leistungen Jespersens einigermaßen kennt, wird immer mit lebhaftem Interesse und hochgespannten Erwartungen an die Lektüre eines neuen Werkes aus der Hand des trefflichen Gelehrten gehen. Das zur Beurteilung vorliegende Buch wird diese Erwartungen des Lesers gewiß nicht täuschen. Gründliche Gelehrsamkeit verbindet sich hier mit einem selbständigen und originellen Blick auf die sprachlichen Verhältnisse, und wenn die Auffassung Jespersens nicht in jedem Punkte alle Leser überzeugen kann, wird das fesselnd geschriebene Buch jedenfalls in hohem Grade anregend wirken. . . . Die Zahl der Einzelfragen, die in dem inhaltreichen Buche Jespersens berührt werden, ist so groß, daß eine eingehendere Besprechung derselben hier nicht in Frage kommen kann. Mein Zweck ist erreicht, falls es mir gelungen ist, die Aufmerksamkeit der Leser auf das vorzügliche Buch zu lenken, das einem jeden, sei er Philologe, Sprachlehrer oder nur Liebhaber der englischen Sprache, reiche Belehrung, Unterhaltung und Stoff zum Nachdenken gewähren wird.“

Neuphilologische Mitteilungen. 1906. Nr. 1/2.

„Dem Fachmann unentbehrlich, überall aus Eigenem hinsichtlich und den Stoff mit eigener Gedankenarbeit durchdringend. Solche Bücher dürfen in der Hand keines Lehrers dieser Fächer an höheren Unterrichtsanstalten fehlen: sie geben ihm hunderterlei Winke, den Sprachunterricht wissenschaftlich zu beleben und als geistiges Bildungsmittel zu gestalten.“ Bausteine. 1906. No. 5/6.

„Es gibt wenige Bücher, die in so vollendeter Weise gründliche wissenschaftliche Forschung mit der Anmut der Darstellung vereinigen, wie das vorliegende.“

Wissenschaftliche Beilage der Leipziger Zeitung. 1906. Nr. 95.

Verlag von B. G. Teubner in Leipzig und Berlin.

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F. Dörr, H. P. Junker, M. Walter.

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Bei der Auswahl des Stoffes ist für die Herausgeber der Gesichtspunkt maßgebend, für die fremde Sprache und Kultur ein nur durchaus charakteristisches Werk zu bringen. Mit Rücksicht darauf, daß in erster Linie modernes Französisch und Englisch geboten werden soll, sind frühere Sprachepochen nicht anders als mit Proben der größten Meister vertreten. Hauptsächlich aber wollen diese Schulausgaben nach Inhalt und Form gleich Wertvolles aus der französischen und englischen Literatur des 19. Jahrhunderts bieten, die wichtigen Ereignisse der Geschichte des betreffenden Volkes in der Darstellung hervorragender Historiker vorführen und das Leben der beiden Völker nach dem jetzigen Stande in den Hauptzügen schildern.

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